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The Preparation of the New Tamil Lexicon.

This work originated in a desire on the part of a number of European scholars, both civilians and missionaries, for a dictionary that would be more modern than Winslow's Tamil and English Dictionary, and yet preserve the many excellencies of that great work. Indian scholars were not oblivious of the need of something in the place of Winslow, but they manifested their desire for a new dictionary by actually producing a number of them. These were cheaper as well as more modern, but none of them attempted to follow the broad lines of Winslow.

The Madura Tamil Sangam was publishing a Tamil-Tamil Dictionary from the MSS. of Kadiravelu Pillai of Jaffna, but that, of course, would not take the place of Winslow's Tamil-English work. Two volumes of this are published, and one more is yet to come. Its great value consists in its voluminous references to Tamil literature.

The American Ceylon Mission held the copyright of Winslow, and were prepared to assist in its revision. But a small fund held by them for the purpose was swallowed up in the failure of Arbuthnot & Co.

For many years Dr. Pope had been collecting materials in Oxford for such a work and he was interested in having them published. Others in Oxford were also moving toward the same goal.

Lord Ampthill's government were approached, and offered a sum of Rs. 30,000 for this purpose; and Dr. Pope took steps to utilise this offer by doing the work himself. This learned scholar passed away soon after.

These earlier steps all fell through for one reason or another. Meantime Dr. Pope's valuable MSS. had been brought to India by his son and temporarily placed in the Sanskrit Library in Madras.

Early in 1912 the writer laid before Sir Murray Hammick a proposal that a representative Committee of five be appointed—one member each by the Government, the University of Madras, the Tamil Sangam of Madura, the Board of Tamil Christian Literature in South India, and the missionary body of Ceylon,—to prepare a Tamil-English Lexicon, and that Government assume the expense and hold the copyright.

The proposal was approved and the appointment of the Committee authorised by the Governor in Council. The Committee appointed was composed of

Prof. Rangachariar for the Government, Rao Sahib Ramakrishna Pillai for the University M. R. Ry. Pandithorai Devar for the Tamil Sangam, Rev. A. C. Clayton for the Ceylon Missionaries, and Rev. J. S. Chandler for the Tamil Literature Committee.

The appointments were approved by Government, and the Committee was asked to make proposals. They proposed an allotment of Rs. 12,000 a year for at least five years, besides the expenses of printing and publishing, appointed Mr. Chandler Chairman of the Committee and requested the American Madura Mission and the Board in America to allow him to devote his whole time to the work. These proposals were all carried out, except that Government could not arrange to supervise the work itself, and asked the University of Madras to supervise it. On the University's agreeing to do this, Government placed at its disposal for the purpose the sum of a lac of rupees. The Syndicate on behalf of the University accepted the Committee as appointed, and arranged for the payment of necessary staff of Pandits and assistants.

Much of the success in launching the work and conducting it thus far is due to the presence on the staff, from the beginning, of Pandit M. Raghavaiyangar, Vitvan of Ramnad, a thorough Tamil scholar with long experience in the work of the Madura Tamil Sangam, and an enthusiast in the work of the new Lexicon.

After two years of work in Madura, the office was removed to its present situation in the Senate House in Madras. The great interest manifested by the Indian literary public in the work has led to the broadening of the scope of the work, so as to make it to some extent Tamil-Tamil as well as Tamil-English. While definitions are given in English, every Tamil word that is not perfectly clear in itself is explained by a Tamil synonym. In many cases a word has many meanings. The first meaning may not need any synonym, but the others will generally require explanation, and this is done by key-words. References and quotations are freely given to show the different meanings.

Derivations are shown so far as they can be satisfactorily determined. Christian, or Brahman, or Jaffna, or nautical usages are indicated, as they appear in special words.

The sources from which words are drawn are chiefly four: (1) the various dictionaries already referred to, (2) cards on which are recorded the results of researches in the Tamil classics made by Pandits of the staff during the last four years, (3) various MSS. that have been acquired by loan or gift or purchase, (4) contributions of words and meanings by many friends as well as by the staff themselves.

A Jaffna friend gave the Chairman an unbound copy of an old Tamil-English Dictionary containing 58,000 words, which has been bound and is in use. Archdeacon Palmer of Cottayam has kindly lent the Chairman two old dictionaries prepared in the latter part of the 18th century, a Malabar-English Dictionary, and an English-Malabar Dictionary, "Malabar" being used in those days for Tamil.

About 75,000 cards have been prepared by the Pandits in their researches in all kinds of literature, ancient and modern.

The chief MS. in use is that of Dr. Pope, kindly lent by his son for the work. By permission of the Government of Madras old MSS. have been lent by the MSS. Library. Robert Foulkes Esq. kindly lent to the office for a time 17 volumes of MSS. of a large Dictionary of legal terms prepared by the late Robert Fisher. A Glossary in MS. has been purchased from M. R. Ry. Kumarasamy Pillai, the leading Tamil Pandit of Ceylon. Sidney Roberts Esq., I.C.S., has presented to the Chairman MS. volumes of special words noted down in his courts. The Bharatha Sangam of Roman Catholic Paravas has furnished several MS. volumes of words peculiar to them, including many nautical terms. Dr. J. E.

Tracy has presented a large MS. of Tamil synonyms prepared by himself.

Winslow marked as provincial about 3,000 words, meaning that they were peculiar to Jaffna. Taking a separate list of these words, the Chairman spent five days in Jaffna with Messrs. Kumarasamy Pillai, Moottootamby Pillai, and Hudson of Jaffna College, going over every page of Winslow and checking off the words still current. It was found that 97 per cent of the 3,000 words were still in use.

Miscellaneous contributions of words have come from many of the Honorary Literary Associates who were invited to co-operate with the Committee in the work. Such contributions continue to come in from time to time, and all are welcomed, from whatever source.

There is a wide difference among Tamil scholars in regard to the phonetic transliteration of Tamil, and no system that might be adopted would be universally accepted. On the other hand, by consistently using an English letter (with or without a diacritical mark) for each Tamil letter, the letters of each Tamil word are accurately shown. This simple transliteration has been adopted. It was unanimously approved by scholars in Britain and America whom the Chairman consulted during his furlough in 1915.

The card system is in use for the preparation of the MSS. The Chairman and Pandits take the words alphabetically, and as they decide point by point, a writer records on a card in the following order: the word, its transliterated form, its part of speech, derivation, cognate forms in the other Dravidian languages (if it is a pure Tamil word), English definition, Tamil quotation, reference to Tamil literature.

The work already accomplished includes all words beginning with vowels, and those in the க், ங் and ச் groups as far as சருவம். They number 32,705.

The words beginning with vowels number 16,803, as against 12,703 in Winslow. Those beginning with the க் group number 13,512 as against 11,882 in Winslow. Both groups together number 30,315 as against 24,585 in Winslow. This shows that the new Lexicon in the two groups contains 5,730 more words than Winslow, an advance of 23 p.c. If this ratio should be maintained in the whole of the work, the total number of words will be nearly 83,000 as against the 67,452 in Winslow. During the last year 20,650 words have been finished, with an acceleration in the later months. It should not take more than $2\frac{1}{2}$ years more to complete the Lexicon.

It is a work of great extent and also of great interest. One is carried in thought through many spheres, the material world from the heavens above to the deepest caverns and mines below, from stars to sunbeams, the realms of life from that of celestials to the tiniest plants and mosses, spiritual realities from highest knowledge to the awakening of the mind in the beings of lowest grade. One day's work takes you, like Darwin, from the contemplation of குரங்கு in the morning to the consideration of குரு in the afternoon. You never know whether the next word is going to land you in a tree or on a mountain, in the midst of a sweet harmony or of a thunderbolt, in a rigid inference of logic or in the depths of the sea, in the presence of lovers sighing for each other or warriors challenging one another to deadly strife, in the simple prattle of an infant or the profound teaching of a philosopher. All life is here, because speech is the expression of life in all its manifestations.

J. S. Chandler,
Chairman
Tamil Lexicon Committee.

Madras,
June 1917.

Francis Thompson : Poet.

[*By* K. N. RAJAGOPALAN, *II A. Hons. Class.*]

Once—in that nightmare-time which still doth haunt
My dreams, a grim unbidden visitant—
Forlorn, and faint, and stark,

Sister Songs

when he wandered through the weary watches of the night over the wilderness of London, lost to fear and lost to hope, with sensations sensible only of their numbness,—at last, after long, long waiting for aid he knew not whence, Thompson was lifted from the mire of poverty and wretchedness by the angel-like pity of the child Meynell. Of his 'deadly night—slight is all that mortal knows.'

Lean Thirst, lolling its cracked tongue,
Lagging by his side along;
And a rusty-winged Death
Grating its low flight before,
Casting ribbed shadows o'er
The blank desert, blank and tan;

—*Sister Songs*

he walked incessantly, aimlessly, eating what he could, and sleeping where he might; if sleep it can be called, a period snatched from the torture of wakefulness to be only given to the agony of restless slumber, troubled by ghostly distortions and dark semblances.

The Meynells took him up and cared tenderly for the foundling; but not until he had suffered all that he so eloquently describes of Mangan,—eloquence fired by bitter memory—in this passage from that masterpiece in prose, his *Shelley*:

"If, as has chanced to others—as chanced, for example, to Mangan—out-cast from home, health, and hope, with a charred past and a bleared future, an anchorite without detachment, and self-cloistered without self-sufficingness, deposed from a world which he had not abdicated, pierced with thorns which formed no crown, a poet hopeless of the bays, and a martyr hopeless of the palm, a land cursed against the dews of love, an exile banned and proscribed even from the innocent arms of childhood—he were burning helpless at the stake of the unquenchable heart, then he (Shelley) might have been inconsolable, then might he have cast the gorge at life, then have cowered in the darkening chamber of his being, tapestried with mouldering hopes, and hearkened to the winds that swept across the illimitable wastes of death."

This was indeed a training for a poet; if it be true that pearls of poetry are formed from hot, brackish tear-drops wrung from the inmost hearts of poets. Already, before his troubles began, there had entered into his mind a longing for the land of promise.

Where is the land of Luthany,
And where the region Elenore?
I do faint therefor.

—*The Mistress of Vision.*

Through all the ups and downs of his frail bark of life in the ocean of existence, through his successive failures as novice for priesthood, student of medicine, maker of surgical instruments, seller of books, and aspirant to the rank of private in the British Army; through all his unsuccessful attempts at professions ranging from the vending of matches to the running of errands and the making of boots, he had still this quest before him. And he found the answer just as he emerged from the 'sucking cesspool' of the lower strata of London life.

'When to the new eyes of thee
All things by immortal power,
Near or far,
Hiddenly
To each other linked are,
That thou canst not stir a flower
Without troubling of a star;
When thy song is shield and mirror
To the fair snake-curled Pain,
When thou dar'st affront her terror
That on her thou may'st attain
Perséan conquest; seek no more,
O seek no more!
Pass the gates of Luthany, tread the region
Elenore.'

—*The Mistress of Vision.*

Buffeted by fortune in her hardest and most cruel mood, the soul of Francis Thompson was to rise chastened from its sufferings, to find its true vocation in the ether that surrounds and permeates this universe.

For the home of Francis Thompson was not the earth, but the universe. He was the bard of all the suns. He sang the music of the spheres. In their eternal dance he delighted, and he poured out their glories, and their Master's. His spirit rose to the clear sky unencumbered by the senses, yet 'winning its release through pure sense.'

This is the most remarkable feature about his poetry,—his largeness of view. Most men have to strain their imaginations even to conceive an earth so large that their country is only a small green patch on its surface; that the Himalayas themselves are very insignificant warts on the huge globe. Even with straining it is few that get the picture in fair proportions before their mind. We are all so engrossed with the doings of the day and the interests of the moment, that, though we see receding in faint colours the past that once claimed as much of our attention as the present does now, we do not strive to, and cannot if we do, put the present away from us, impelled by the knowledge that this too is soon to become of the past. Thus, our imagination, vast as is its scope and limitless its power, is bound down to our immediate but immeasurably narrow surroundings in time and space, as the giant unconscious of his might was put to servile tasks in the fairy-tales of our childhood. Among the higher grades of poets even, this ability to free their imagination and let it soar to the skies like Pegasus, is comparatively scarce. Only Shelley before Thompson possessed this faculty of taking in at a gaze systems in which our sun is perhaps but a minor star. Other poets did occasionally mount as high, but their flight was never as long in duration. They climbed only to have their wings scorched, and to be thrown precipitately into the sea. For they, 'with scabby sapience plastered, aye forsooth,' clapped their 'wise foot-rule to the walls of the earth.' The gift was not there, and it could not be made.

Francis Thompson lived with as much ease in the presence of worlds as we among houses of mortal men. As we read his *Ode to the Setting Sun*, *Orient Ode*, and *An Anthem of Earth*, we are again and again startled by this almost stupendous comprehensiveness of the poet's mind. We follow him in his dizzy aerial voyages, deluding ourselves that it is our own alertness of imagination that enables us to do so. But we are undeceived as soon as we attempt to bring the images within our mental vision; for our minds are gross and fleshly compared to that of the poet. His own words about another poet may here be appropriately quoted.

> He is still at play, save only that his play is such as manhood stops to watch, and his playthings are those which the gods give their children. The universe is his box of toys. He dabbles his fingers in the day-fall. He is gold-dusty with tumbling amidst the stars. He makes bright mischief with the moon. The meteors nuzzle their noses in his hand. He teases into growling the kennelled thunder, and laughs at the shaking of its fiery chain. He dances in and out of the gates of heaven; its floor is littered with his broken fancies. He runs wild over the fields of ether. He chases the rolling world...... —*Shelley.*

'The more one reads this poetry of Thompson's, the more one discovers that it is something essentially individual,' says Mr. Scott-James in his *Personality in Literature*. The root of this individuality lies partly in the breadth of the poet's vision, as already noticed, and partly in his triumph as an imagist. His imagery is lofty and gorgeous, but also subtle; it is remote in its jewelled perfection. It helps us to sights which else we could never have seen; and to thoughts and emotions which otherwise we could never have sounded. Ranging among the heavens as he does, the poet does not disdain to stoop to the earth between whiles to take his illustrations from our more familiar sights and sensations. As Minerva sprang full-armed from the head of Zeus, so from the forge of his fiery imagination the commonest object issued forth

in full and glittering panoply of metaphor, simile, and a hundred other means of representation; and, because they were encrusted with such brilliant gems of imagery, the coldest and coyest of ideas became fervid when handled by Thompson. And now a few specimens of his art:

> As Thunder writhes the lash of his long lightnings
> About the growling heads of the brute main
> Foaming at mouth, until it wallow again
> In the scooped oozes of its bed of pain;
> — *Sister Songs*

is the description of a thunder-storm; and what follows, of the falling of the shades of night:

> Ere shadowy twilight lashes, drooping, dim
> Day's dreamy eyes from us;
> Ere eve has struck and furled
> The beamy-textured tent transpicuous,
> Of webbed coerule wrought and woven calms,
> Whence has paced forth the lambent-footed sun. —*Sister Songs.*

It is a common sight that is portrayed below. But the beauty with which the phenomenon is translated into language, and that, too, without the aid of rich diction or gorgeous imagery, shows that it is a master that is at work.

> The grasses, *like an anchored smoke*,
> Ride in the bending gale.
> —*To the Sinking Sun*

And this is from *An Anthem of Earth*:

> Death, wherewith's fined
> The muddy wine of life; that earth doth purge
> Of her plethora of man; Death that doth flush
> The cumbered gutters of humanity;
> ....
> ....true fount of Youth,
> Where he that dips is deathless: being's drone-pipe;
> Whose nostril turns to blight the shrivelled stars,
> And thicks the lusty breathing of the Sun;
> Pontifical Death, that doth the crevasse bridge
> To the steep and trifid God; one mortal birth
> That broker is of immortality........

And, as Mr. Leo McGivena remarks, 'there is more in that passage than imagery!'

Still another characteristic of his poetry, which strikes a reader as most peculiarly Thompson's own, is the way he has of expressing the most immaterial of conceptions in terms of the material. Abstractions of the most ethereal and elusive type start into life and power at the approach of his mental vitality. The vigour of the poet's imagination communicates itself to the filmiest of ideas, and though still they remain as fine as ever, endows them with such a bright and burning flame, that they cease any more to be invisible to us. Like Shelley, and perhaps next to him only in the extent to which he used this faculty, he stood 'at the very junction of the visible and the invisible, and could shift the points as he willed.'

> My fingers thou hast taught to con
> Thy flame-chorded psalterion
> Till I can translate into mortal wire—
> Till I can translate passing well—
> The heavenly harping harmony,
> Melodious, sealed, inaudible,
> Which makes the dulcet psalter of the world's desire.
> —*Orient Ode.*

With him, therefore, this sensibility, which could make out the language of the silences of Nature, was so preternaturally developed, that

> The bold stars.......
> ....
> Shout to each other from the peaks of space.
> —*Contemplation.*

He cannot bear the 'shock of day' and the 'sun's uprising sound.' He exclaims:

> Thou as a lion roar'st, O Sun,
> Upon thy satellites' vexed heels;
> —*Orient Ode*

and the orient breaks

> ....like a clash of cymbals.
> —*Ode to the Setting Sun*

The 'young winds' blow in their warmth, because they have been

> Washed in the lambent waters of the sun.
> —*From the night of Forebeing.*

The very first stanza in the *Hound of Heaven* serves as an excellent example of this vivification of abstractions by the poet:

I fled Him, down the nights and down the
days;
I fled Him, down the arches of the years;
I fled Him, down the labyrinthine ways
Of my own mind; and in the midst of tears
I hid from Him, and under running
laughter.
Up vistaed hopes I sped;
And shot, precipitated,
Adown Titanic glooms of chasmed fears,
From those strong Feet that followed,
followed after.

Here we have the expression of an abstruse philosophy in words that make it look like a description of two children playing at hide-and-seek!

Now and then we come across phrases that haunt our memory long after we have read them.

Whatso looks lovelily
Is but the rainbow on life's weeping rain.
—*Ode to the Setting Sun*

And eyes that have grown to mean so much to him, that,

They grow to an horizon
Where earth and heaven meet.
—*The Mistress of Vision.*

Again lingering sayings as

For low they fall whose fall is from the sky.
—*The dread of Height*

It is the falling star that trails the light,
It is the breaking wave that hath the might.
—*Ode to the Setting Sun*

and such striking phrases as

Heads grown unsagacious-grey
—*From the night of Forebeing*

enhance the value of his poetry and endear it to us.

We have been studying a few of the features of Thompson's poetry that mark its greatness and set it apart from much of the verse of the later nineteenth century. It is not to be supposed, however, that he was entirely aloof from the life of his age. He strove strenuously, like others of his contemporaries, to find a place for Science in Literature; to reconcile the two primal needs of the cultured mind, which were held to be antagonistic to each other. He would that

From the womb of Nature
Stern truth takes flesh in shows of lovely
feature.
—*Hermes.*

He realised that a divorce between scientific truth and poetic fiction was unnecessary and unnatural, and pernicious in its effects. For Dante, the earth we inhabit was the centre of the universe; and accordingly he sang its glories. And Thompson, under the light of a truer knowledge, breaks into a rapture:

And like a jocund maid
In garland flowers arrayed,
Before thy ark Earth keeps her sacred dance.
—*Ode to the Setting Sun.*

Making thus a free use of the facts of Science, he alludes to the intermolecular vibrations in the body of all substances:

No stone its interparticled vibration
Investeth with a stiller lie.
—*Contemplation.*

So easily does a hard truth of Science mould itself into a pretty simile in the hands of this master-workman!

Again, there is in his poetry the note of introspectiveness, doubt, and conflict, characteristic of the writers of the time. The lives of Chaucer, Spencer, and Shakespeare were as a lovely showery summer-day when compared with the bleak barrenness that assailed the spirits of their later successors. That May morning had become a memory of the past. Oppressed with the knowledge accumulated in the intervening centuries, knowledge which obstructed his progress rather than cleared his way to a well-defined goal, and deprived of the self-satisfied complacency of the eighteenth century, Thompson is afflicted with 'the pain of modern doubt.' He is puzzled at the mysteries of our being:

For birth hath in itself the germ of death,
But death hath in itself the germ of birth.
—*Ode to the Setting Sun.*

How to explain the endless misery of this world? He is 'girt with a thirsty solitude of the soul.' Will no one come to keep him company?

Why have we longings of immortal pain
And all we long for mortal?
—*Ode to the Setting Sun.*

Speculative curiosity urged him into pathless mazes. He yearned for a

brighter light than he could obtain. What is the soul?

> It has no parts, and cannot grow;
> Unfurled not from an embryo;
> Born full of stature, lineal to control;
> And yet a pigmy's yoke must undergo.
>
> —*Sister Songs*

But Thompson soon gave up this idle and dangerous trifling. Seeing that he could not of his own ability solve the question, he never allowed his doubt to degenerate into despair. His religion came to his aid; his faith conquered his doubts. Catholicism soothed his trouble. Swayed by strange hopes and strange fears in that 'nightmare-time' when his soul was chafed into gorges,—for he never had the lustihood of youth, —he soon discovered that his intellect, supplemented as it was by colossal and almost unprecedented forces of the heart and the imagination, was unequal to the task he had set before himself, of solving the riddle of creation; and he ended by becoming a sincere and pious Catholic Christian, in fact as well as in name.

> By baffled seeing, something I divine
> Which baffles, and a seeing set beyond;
>
> —*An Anthem of Earth.*

So he found in his faith a quiet haven for his restless spirit.

He also shares with the poets of his time a passionate love for Nature and the open air. Of his adoration of Nature in all her moods, when we say that almost all of his greatest poems have these for their subjects, or treat of these in their larger part, we have said sufficient.

Though garb is not more than meat, nor raiment than flesh, it would be a sad error to commit to suppose that a poet can be all he is without his art; without the technical skill to work in rhyme and metre. Without entering into the debated ground, whether these are necessary to Poetry in its essence, it can safely be adduced that, to this date, all great poets from time immemorial, of all the great languages of the world, have found it so; and a poet who has not this faculty of adequately expressing his thoughts in patterned forms of language, ceases to be a great poet any more, however great in themselves his thoughts may be. There is no need for us to be strict in our boundaries, but this will be found true in the majority of the cases that come under our ken. Thompson at least needs no apology on this score. His language and versification are both superb,—fit to take their rank with the best in English Literature.

There has already been occasion in the previous pages to speak of the magnificence of his imagery. His language likewise is rich and choice. It is true that often he uses words new to his generation; but they are rarely new to the language. He revived words obsolete, but they were also words lovely, words that should not be lost. It has been remarked by more than one critic that the second class of modern literature is being flooded with words that tend to brutalise manhood, that are against the majesty of the cultured man, lord of the civilisation of thousands of ages. And this is an outcome of the industrial revolution, which is not to be thanked for any super-abundance of intellectual or spiritual benefits it has conferred upon us. We must therefore be grateful to those few who stem the current towards the degeneration of manhood. Among these brave souls we would class Thompson, who, by breaking the conventionality that a poet must restrict himself to the vocabulary of his own times, has raised his poetry to a pedestal where it will be safe from the Time-spirit which sometimes sweeps away even worth in its haste to clear the crowded shelves of the past century of their superfluity that it may make way for the productions of the coming one.

Thompson evinces the same happy freedom in his use of metre. In this, as in his language, he kept the ultimate aim of poetry before him,—not to sacrifice the meaning for form, nor the form for rule. He offends more than once against a particular system of versification, but never once against the

melody that should run as an undercurrent beneath all true poetry. Thus he sins against critical prejudice, which would prefer dull monotony to a daring attempt at newer harmonies; but at the same time he wins the applause of the true critical sense, which delights in discovering fresh beauties in the poets of a language. The poetry of Francis Thompson, spite of its neglect of rule and precedent, reads as if it flowed 'full-measured into perfect lines' from his mind. Indeed, such a master is he of the capabilities of his instrument, that we often find our senses carried away by the splendour of his language and the soul-enrapturing music of his verse; and meanwhile our brains are inactive, enchanted, as it were, to stupefaction. And it needs a second reading to catch the full meaning of what we have so eagerly read. The story of Ulysses and the Sirens cannot be repeated with Thompson's poetry. We cannot both enjoy the heavenly harmony and escape the consequences. If we would lay hold of the sense of the verse even at the outset, then we had best resist the temptation to read it aloud. Here is an example of his musical verse:

> To Sylvia, O Sylvia, her sweet feat ways!
> Your lovesome labours lay away,
> And trick you out in holiday,
> For syllabling to Sylvia.

'Harmonies that one may miss at a first reading become more apparent and more insistent as one reads again, and the exquisite, haunting melody of his verse pursues us, and its faultless, rich rhythms seem to create new patterns of form':—Scott-James. Thompson may sit with brow unabashed among the master-architects in verse of his century.

Of his poetical works, the *Hound of Heaven*, with its wealth of melody, unsurpassed majesty of measure, and exceptional poignancy of thought, has justly been termed the best. Of his longer poems we confess a liking to *An Anthem of Earth*, and to the *Ode to the Setting Sun*. His *Sister Songs*, that delicate tribute to the sisters Meynell, in the purity of his love and gratitude, and his *Orient Ode* also, rank very high in the esteem of his readers. The *Mistress of Vision* contains pieces of varying, but eminent, excellence. Among the smaller poems, the *Dream-Tryst* has been pronounced the most beautifnl.

While paying homage to the verdict of criticism, we may be allowed to have our own little loves. Of these the loveliest and the most lovesome are *July Fugitive*, beginning,

> Can you tell me where has hid her
> Pretty maid July?

and the *Making of Viola*. They are so frail in their perfect workmanship that we almost fear to breathe upon them.

I

The Father of Heaven.

> Spin, daughter Mary, spin,
> Twirl your wheel with silver din;
> Spin, daughter Mary, spin,
> Spin a tress for Viola.

Angels.

> Spin, Queen Mary, a
> Brown tress for Viola!

. . . .

III

The Father of Heaven.

> Scoop, young Jesus, for her eyes,
> Wood-browned pools of Paradise—
> Young Jesus, for the eyes,
> For the eyes of Viola.

Angels.

> Tint, Prince Jesus, a
> Dusked eye for Viola!

IV

The Father of Heaven.

> Cast a star therein to drown,
> Like a torch in cavern brown,
> Sink a burning star to drown
> Whelmed in eyes of Viola.

Angels.

> Lave, Prince Jesus, a
> Star in eyes of Viola!

. . . .

To conclude, with Francis Thompson, as with many, the 'religion of beauty was a passion and a power.' He belonged to that school of artists, who in their search for ideal beauty let the shackles of the senses fall off one by one from them, that, free of its debasing attributes, the ideal might at last be realisable. They worshipped the gem.

like flame of the flawless fair. They believed that this was the right road to perfect joy, to the deepest delights within the capacity of the soul. Walter Pater was of the sect. How far he succeeded, and how far Thompson did, —in this quest of theirs that would be considered childish by the *practical* men who would be content to barter their kingly inheritance of mind and imagination for a handful of pelf,—let their works speak for themselves.

It is certain that Francis Thompson will always be a poet for the few. His far-sounding chasms and cliffs of thought, his high strain of spiritual contemplation, and his constant traffic with ideas other-worldly in their minute fineness; his baffling though gorgeous imagery, and his crystal-like verse, will never be within the reach of the many. But Thompson needed not the 'musty breath' of the multitude's praise while he lived; his 'needful support he found in the judgement of those whose judgement he knew valuable.' Such a following, small, but of the very best, Francis Thompson will always have. And that is more than can be said of many a more popular poet.

The Literary Activities of Catholic Missionaries in S. India.

III

[*By* P. J. THOMAS B. A., *Hons.* (*16*).]

V. The Works of Beschi. (Contd.)

A. *Linguistics*—Beschi is the author of at least two Tamil Grammars and various dictionaries. His Grammar of Low Tamil was meant for Missionaries, and was entitled "*Grammatica Latino-Tamulica in qua de Vulgari Linguæ Idiomate.*" It has been printed by the Protestant Missionaries of Tranquebar, and later on translated into English. This work has been superseded by later publications, but as Pope[20] says, it should be carefully read through even now by every Tamil student. Beschi's Grammar of High Tamil, *i.e.*, *Thonnul Vilakkam*, is of much more permanent value; Pope calls it a real masterpiece. It embraces all that is comprised in the scholastic term 'Humanities': Orthography, Etymology, Composition, Prosody, and Rhetoric. It contains also the substance and a masterly criticism of Tholkappiam, Nannul, and other existing works on Grammar, and is, written like them in verse. His profuse quotations from Hindu works displeased some missionaries, but he ably defends his system in his Introduction, with a reference to the classical instance of St. Jerome, and he strongly exhorts the missionaries to study and digest Hindu poetry and philosophy. Mr. Babington translated this work into English in 1822 with an appreciatory introduction[21].

[20] A Handbook of the Popular Dialect of the Tamil Language (1583).

[21] Both these grammars are still extant. The Mackenzie MSS. contain a number of them. See Catalogue of the Madras Oriental MSS. Library.

In Lexicography, Fr. Beschi composed various works, chiefly Latin - Tamil and Tamil - Portuguese, which have served Missionaries very well. He also composed an ingenious work in this line, called சதுரகராதி (Quadruple Lexicon),[22] which gives with appropriate quotations from the classics, the various meanings of words (*Peyer*), their synonyms (*Porul*), technical terminology (*Togei*) and rhyming diction (*Todei*). This remarkable work has most deservedly earned the lasting gratitude of Oriental scholars as well as native writers. With these linguistic works, Beschi succeeded both in doing a service to his colleagues and in enriching the Tamil Language with lasting works. Beschi also attempted to write commentaries on the chief Tamil classics; his notes on Thiruvalluvar's *Kural* has laid Tamil *literati* under a deep debt of gratitude. He also translated Thirukural into Latin, showing thereby his extreme admiration for this celebrated work[23].

Father Beschi made some memorable improvements in Tamil Grammar and literary methods. He made some lasting changes in Tamil Orthography. Before his time there was no difference in writing between the long and the short *a* (அ) and *o* (ஒ). In the alphabet as given by Baldeus (1672), the same character stands for long and short. Earlier grammarians seem to have differentiated them by means of a dot for the long sounds, but this was seldom observed. Beschi made a radical correction by devising the existing means of differentiation, which was first given in the Grammar of Low Tamil. [See Burnell's South Indian Palaeography (1878), pp. 45-46.]

B. *Prose works.*—Father Beschi wrote, several good works in prose. The most popular of them is *Paramartha Guru Katha*, the Adventures of Paramartha the Hindu Guru, in which he skilfully satirises the foibles and conceited ignorance of some of the Indian Gurus, in lucid prose bubbling with wit and humour. It has been translated into English, French, Italian, German and Canarese and has been much appreciated in all[24] these languages. The rest of his prose works were meant either for the guidance of catechists or to counteract Protestant progress. His treatise for the instruction of Catechists (*Vedier Ozhukam*) is a work so masterly that Protestant missionaries adapted it almost *verbatim* for the use of their workers, but of course with changes to suit their own tenets. He directed another work, called *Veda Vilakkam*, against the Danish missionaries who tried to gain a foothold in the Madura Mission. This work is most comprehensive, and is not quite below the celebrated apologetic work of his French contemporary Bossuet whom Beschi resembles in many points. He also wrote other minor works on Christian polemics.

C. *Poems.*—Though a perfect master of prose, Father Beschi is better known in literature as an eminent poet. The chief poetical works that have earned him such a great reputation are three: *Thempavani*, *Kitteri Ammal Charitram*, and *Thirukavalur Kalampakam*. The composition of the *Kalampakam* itself, it has been said, would have entitled him to a high rank among Tamil poets. For the composition of a *Kalampakam*[25] requires genius of a high order; and by bringing into play all the faculties of the poet, it serves as a touchstone for testing a poet's greatness. The work is a devotional hymn to the Blessed Virgin, to whose glory Beschi built a church at Thirukavalur on the Kavery river. Kitteri Ammal Charithram is a poem in honour of the martyr St. Quiteria, and contains 1,100 masterly verses.

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[22] Printed at Madras in 1822, and again by an L. M. S. Missionary in 1835.

[23] Dr. Lazarus, in a recent No. of the *Tamilian Antiquary*, speaks of Beschi's connection with *Kural*. He appreciates it better than all other Indian works, and quotes profusely from it in his own works.

[24] Mr. Babington translated it into English. Recently it has been translated in Calcutta.

[25] Kalampakam is a kind of poetry in which the author mixes at pleasure all kinds of verses. This variation in the measure renders the composition pleasing to the ear but difficult to compose. See Muthuswami, p. 11.

Yet, Thempavani stands above all these, like a cathedral amidst cottages, and it is to this immortal work that we now turn.

Thempavani or the "Unfading Garland" is a grand epic poem in honour of St. Joseph and the Blessed Virgin. This 'Divina Commedia' in Tamil literature is a very long work and is divided into 36 cantos containing 3,615 stanzas. "It is," says Baumgartner [26] in his celebrated *History of Literature*, "the noblest epic poem ever written in honour of St. Joseph in any language, East or West. In one of the most difficult languages of South India, Beschi produced a poem which for richness and beauty of language, for easy elegance of metre, popular treatment, and true poetical conception and execution, is the peer of any native classic; in nobility of thought and subject-matter, it is as superior to them as the harmonious civilization of Christianity rises above the confused philosophical dreams and fables of idolatry." Really it is the best work of any poet in a foreign language.

Beschi, like Milton and Tennyson, ever since he became acquainted with *Ramayana* and *Mahabharatha*, entertained the idea of composing an epic of a similar kind for Christian India.[27] It is happy that he took for his theme the Incarnation of the Divinity and the Redemption of the world, for this theme is so transcending and noble, so universal in its interest, so divine in conception yet human in means, that it serves as a fitting ideal for India's uplift. Deeply versed in the literatures of both the East and the West, Beschi knew very well how to arouse universal interest in the subject and how to treat it in a manner becoming its sublimity. He breathed into it all the noble sentiments which a poet can conceive, and expressed them with such perfect harmony of sound and perfection of rythm as to induce the reader to sing rather than to read.[28] Now and then he raises the reader to high ethereal regions of celestial bliss and enables him to taste a semblance of heavenly happiness. This is indeed the noble aim of all true poetry and of all true art. His descriptions of nature are so vivid and rich, that we may legitimately assert that he gave full play to the romantic vein which is seldom found even in the contemporary poetry of Europe. We may quote here only a few of his most characteristic passages from his greatest work, *i.e.*, Thempavani [29].

Like every Indian Epic, Thempavani begins with a salutation to the Divinity; then follows a description of the natural beauties of Judea[30], the scene of the action. This description combines in itself both the oriental and the occidental ideals of natural beauty, and is rich in exquisite imagery of a high order. The rains which descend from the mountains, the streams which flow from them, and the consequent fertility of the country are most charmingly sketched. Here is his description of clouds and rain, in which he skilfully works out an elaborate metaphor comparing the clouds with an army arrayed for battle; white clouds resembling white banners; black clouds, dark elephants; lightning and thunder, shining spears and the reverberating sound of cymbals; but, at last, as the noble-minded bestow their gifts, the fierce-looking clouds pour themselves down as abundant rain.

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[26] "*Geschichte Welt Literature*" (1897), vol. II, pp. 345-54, quoted in the Encyclopaedia. See also the "Missions du Madure," vol. iv p. 342 et. seq. for appreciations. S. Purnalingam Pillai's "Primer of Tamil Literature" p. 175-76. He says, 'Thempavani vies with Jivakachinthamani in Tamil Literature.'

[27] Strickland, *passim.*

[28] In the use of cadence (சந்தம்) Beschi was most dexterous. Even Camban in his famous *Ramayanam* of 12016 stanzas used only 87 varieties of cadence, while Viramamuni used 90 variations in his Tembavani of 3615 stanzas. See, for appreciation, Babington's "Shen Tamil Grammar", (1822) p. 94.

[29] See Muthuswami Pillai's book for translations of some passages. Appendix I.

[30] In his "Shen Tamil Grammar," Beschi expatiated upon the requisites of an epic, and he closely followed his precepts. *Cf.* also the canons put forward by Dandin the Sanskrit poet and rhetorician.

புன்னுலாம் விசும்பிடைதொறும் பொரும்படைபொருவ
வெள்ளுலாமழை வெண்கொடி புருக்கொடு விளங்கித்
தெள்ளுலாந் திரளைப்பவுண்டெழுந் தயர்பரந்து
வள்ளுலாங்கருமதகரியினமெனத் தோன்ற.

போற்புறங்கொடு பொருந்தலருமத்திறைய்த் தொளிர்வேற்
சாற்புறங்கொடு திசைதொறு மிருளற மின்னி
வாற்புறங்கொடு வாற்முர சொலியென வதிர்ந்து
நீர்புறங்கொடு நின்முகின் முழங்கின மாதோ.

படையெனச்செருப் பகைதரப்படர்ந்தன வல்லாற்
சடையனச்செறி கருணையோடுகுற்றிய வள்ளற்
கொடையெனச்செழுங் குணதொடு வயினதெறும் குளிர
மிடையனச்சொரி வியன்முகில் வரையயில் பொழிய.

The poet happily compares the snow-peaked mountains sending forth nectarean streams to the people below, to those learned men who communicate the fulness of their learning to their docile disciples. Then the rivers pass through golden fields to the azure ocean like the wise who, renouncing all things, aspire after heaven alone:—

படித்த நூலவை பயனபட விரித்களைப் பவர்போ
நடித்த சீனமுகி நவழ்தலைப் பொலிந்தபோனமலையே
குடித்த நீரொலாங் கொப்புவித் தழுதென வருவி
மிடித்தருவொலி யெடித்திரை யெதிர்தருண்டிரிய.

அஞ்சலாவெதிரடுக்கிப கல்லெலாங்கடந்தே
எஞ்சலாவெழிலிமைத்த நீள்மருதமுற்கித்
துஞ்சலாகதி தொடர்ந்தசல் கருங்கடனேனக்கல்
விஞ்சையாரொலாம் வெறுத்துவிடிவறியபோனறே.

The description of the city of Jerusalem is most exquisite. Mr. Hoole translated this as the very model of Beschi's poetry. We shall here quote only one passage, which shows the poet's flight of imagination.

காரணி பசும்பொற்குன்றின காட்சிபொனமதிலேசூழ்ந்த
சரணியனைத்தஞ் சேர்த்த செழுநகர் திறந்தவாயில்
பேரணியவைவு மீட்டிப்பினனவை புவப்பிற்காட்டப்
பாரணிப்பேழையாரும் பயனபடத் திறந்தபோனறே.

Several passages of fascinating imagery might be quoted with advantage. We shall quote only one, in which the Infant Jesus is most charmingly sketched.

இந்துநேர்நுதல் மீனகணேர் விழியின்டைநேர்முகசீர்மையாற்
கந்தநேர்களிர் தாகநேருடல் காட்டுநாதனே யம்புயச்
சந்தநேரிய கன்னிநேர்கையி ருமநேரிய முத்தெனச்
சிந்துநேர்பய மூழ்குசீர்மையி நேறநோக்கினை குசையே.

We shall conclude our quotations with the following passage in which St. Joseph points out the true character of virtue to Sivasiven:—

காறுபடுந் திறத்திவனைகைப் பொருளவற்கே
யிவற்சவனைகக் கருமம் வேண்டி
வேறுபடு மனுக்குலமே யொருபபடுத்து
மிருளைசயா மிடிவாழ்வின நிக்

கூறுபடிர் திறத்தென்றும் வாழ்ந்தறவோ
ரழுத்தியோர் குவ்விற்கான்கி
லீறுபடு காவிஸ்வரு மிருவினைவி
யாப்பயன பிணபிக்கிலையெனபார்.

When this great Epic was finished, Beschi sent it to the "Tamil Sangam," or Tamil Academy of Madura, for criticism and judgment. The Pundits were astonished at the sterling worth of the foreigner's work and gave him the revered title of "Viramamuniver," Champion devotee, which curiously enough happened to be a literal translation of his name 'Constanzio.' The work was soon printed at Ampalakad, and later on in 1851 at Pondicherry. The original copy is still preserved in the Jesuit Archives. Father Beschi lived long enough to see his work appreciated by all. After a useful life,—useful alike to Christians and non-Christians, to both literature and religion,—he died at Manapad in 1742, on the eve of the struggles in the Carnatic between the English and the French.

Thus passed away the greatest European missionary scholar that ever was in India. There have been many scholars among the later missionaries, both Catholic and Protestant, but none of them have ever produced any classical work in any Indian language like Thempavani. Nay, we may even say that creation in literature was seldom attempted by later missionaries. It is no wonder if such an outstanding figure has been so much admired. Hindu pundits assign him a high place in Tamil Literature, and Protestant missionaries have always bestowed encomiums upon his name and diligently searched for his MSS. Yet it is to be regretted that no biography, worth mentioning, of Beschi has yet been written, while smaller figures have had enough of them. Let us hope that this grievous want will be satisfactorily supplied in the near future by some talented Tamil scholar.

(To be continued.)

The Intermediate Examinations 1911–16.

Table showing the percentage of passes in Parts I, II, and III, in the sub-divisions of the groups, and in each group.

			'11	'12	'13	'14	'15	'16	'17	'18
PART I English		...	**57***	**61**	**49**	**66**	**36**	**34**		
PART II Vernaculars, etc.		...	**85**	**89**	**89**	**88**	**85**	**84**		
PART III										
Group I	Mathematics	...	64	77	78	73	87	67		
	Physics	...	70	76	80	71	59	72		
	Chemistry	...	64	77	73	70	69	57		
	Combined result	...	**37**	**44**	**37**	**38**	**30**	**25**		
Group II	Natural Scs.	...	98	78	95	60	79	94		
	Physics	...	51	54	60	64	42	51		
	Chemistry	...	56	56	61	61	66	61		
	Combined result	...	**38**	**38**	**33**	**31**	**21**	**27**		
Group III	Ancient History	...	79	70	50	72	82	82		
	Modern ,,	...	68	72	70	70	64	62		
	Logic	...	70	68	78	83	65	76		
	1st Language	...	83	86	81	80	93	90		
	2nd ,,	...	90	96	86	87	86	77		
	Combined result	...	**44**	**44**	**31**	**41**	**27**	**27**		
Combined results of Parts I, II, III		...	**41**	**44**	**33**	**39**	**28**	**26**		

* Fractions below 0·5 are neglected, 0·5 and above are counted as 1.

Is English the cause of the failure?

English scored a higher percentage of passes every year than any group in the same year.

The passes in the sub-divisions of the groups are good, but the passes in the groups are not good. How is this to be accounted for? Does it not seem that many candidates are equal to one or even two subjects, but that few are equal to the three.

There is a fairly steady all-round decline in the percentage of passes especially in 1915 and 1916. Is this to be accounted for (*a*) by the nature of the examination papers, or (*b*) by steadily increasing severity in valuing answer-books, or (*c*) by steadily decreasing talent and application on the part of candidates, or (*d*) by the increasing numbers of students in colleges and unenlightened and antiquated methods of lecturing and teaching?

We think that in English at least the nature of the questions set accounts partly for the low percentage of passes in English in '15 and '16. There has been no increase of strictness in marking. No doubt many students are giving too much time to newspaper-politics; a good number seem less capable of tackling the three papers in which a minimum is required in each group. The causes of failure indicated in (*d*) may perhaps account for failure in some colleges, but they cannot have had any general influence in the Presidency.

The Romantic Revival.

(K. MADHAVAN, *IV Class.*)

Know then thyself, presume not God to scan;
The proper study of Mankind is Man.

Honour and shame from no condition rise;
Act well thy part, there all the honour lies.
(POPE: *Essay on Man.*)

And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man.
(WORDSWORTH: *Tintern Abbey.*)

It does not require any high critical faculty to perceive the difference of matter and form in these two passages. Pope and Wordsworth represent two different schools; the one was the master of the so-called classic school; the other stood against everything classic. There can be little affinity between the poet who took 'Man' for 'the proper study of Mankind,' and the poet who drew inspiration from 'the light of setting suns,' 'the living air,' and 'the blue sky.' The verse also is different; in Pope's verse the sense ends with the line, but in Wordsworth's it runs on into the following line.

These differences were brought about by a struggle which lasted three-quarters of a century. The classic school,

at the head of which stood Pope, placed shackles on individuality and creative genius. It exalted good sense and reason against emotion and passion, and elegance and correctness against spontaneity and simplicity. Its world was the town, and it found its public in the coffee-houses and drawing-rooms. It recognised as the only form for any serious work in verse the 'closed couplet,' and imposed this and other fixed classical rules on all poets,—"those rules of old discovered, not devised." Plain things should not be called by plain names.—The plain "I will remember thee," should become

"——thy image on her wing
Before my fancy's eye shall memory bring,"—

and the simple "God rest his soul" should become the 'elegant' "Eternal blessings on his shade attend." The characteristics of classic poetry are thus summarised by Dawson: "It was a style of poetry distinguished by a species of hard and artificial brilliance, intellectual rather than emotional, dealing with philosophic niceties rather than the great passions and common thoughts of men, excelling in epigrammatic force and satirical incisiveness, but destitute, or nearly destitute, of tenderness and pathos, and above all, marked by a total indifference to nature."

Classicism, instead of being a mere protest "against lawlessness and extravagant absurdity in art," which it certainly was at the beginning, stood against all creative work. Its code of rules did not allow the free play of individual genius; its elegant form became stereotyped. The subjects with which it dealt were soon exhausted and stood the risk of being repeated with the same conventionality again and again. Men began to yearn for something new, something fresh; the result was the Romantic Revival* which culminated in the poetry of Wordsworth.

In the strict sense, the Romantic Revival was the literary phase of the general movement in the later eighteenth century for the emancipation of the individual. In politics the movement culminated in the French Revolution, and in literature in the Romantic Revival and the development of naturalism —"a return to nature." "The word Romantic is loosely employed even by critics," says Hudson. "It is often taken to cover everything anti-Augustan including naturalism." Naturalism is the growing sense that as the conventions of society stood against the free development of individual genius, a 'radical simplification of life' was the only means of salvation for men and nations. In poetry it resulted in bringing back simplicity in the subjects chosen, in the passions described, and in the language used. This movement went on side by side with the Romantic movement, and the distinctive tendencies of both movements were seen combined in some writers. Other aspects of the anti-Augustan movement, not necessarily connected with Romanticism, were a reaction in form against the closed couplet, a growing admiration for blank verse and the Spenserian stanza, and a growth of the love of nature, *i.e.*, "an increasing feeling for the picturesque charms of the country."

Two meanings are attached to Romanticism by some critics. In the strict sense its characteristics are: (1) The principle of spontaneity in literature—"the assertion of individuality against the conventions of the schools......and the belief that poetic genius is really inspired and should be a law unto itself"; (2) a particular mood and temper, of which strong passion, sensibility, aspiration, and melanchohy are the component elements; (3) a love of the grotesque, the supernatural, the abnormal, and the fantastic; and (4) the result of all these combined influences a fondness for a particular kind of subject-matter. Some critics would go even further and narrow its meaning still more.

In the wide and less definite sense, it signifies, in the words of C. E. Vaughan, "that revolt from the purely intellectual view of man's nature, that recognition of

* The movement was not confined to poetry alone; it affected prose as well. But we are at present concerned only with poetry.

the rights of the emotions, the instincts, and the passions, that vague intimation of sympathy between man and the world around him—in one word, that sense of mystery which, with more or less clearance of utterance, inspired all that is best, all that is most characteristic in the literature of the last half of the eighteenth century." But we need not insist upon this distinction; each passes imperceptibly into the other.

Up to the time of Wordsworth, the Romantic Revival and the allied literary movements had a chequered career. Their growth was not uniform. The influence of the school of Pope was too dominant to be ineffective. But men were sufficiently sick of the intellectual, cold, monotonous literature of the period, for the revolt against it to have a fair chance of success. The reaction began even in the lifetime of Pope himself. Thomson published the four Books of his 'Seasons,' 1726–1730. It was the trumpet-note for the revolt. Pope's 'Moral Essays' and 'An Essay on Man' were published 1732–1735. He died in 1744. During the latter half of the century the two movements ran abreast; now one triumphing, now the other. This growth of Romanticism up to 1798, bore its perfect flower and its fruit in Wordsworth.

We shall, for convenience, divide the period into three stages; the first from 1726 to 1770, the second from 1770 to 1780, and the third from 1780 to 1798.

During the first stage, many poets show in varying degrees the growth of Romanticism. Thomson's 'Seasons,' of which mention has already been made, faithfully painted the various scenes of nature, with little reflection of the feelings of the painter. The two chief features of the innovation poets—viz., sympathy with external nature, and a feeling of kinship with man, with his joys and sorrows—are in Thomson held apart. "The human episodes are put in to relieve the monotony of the descriptive ground-work." Here we have blank verse used in an important work for the first time in the 18th century.

If man is subordinate to nature in 'The Seasons,' nature is subordinate to man in the 'Deserted Village' (1770). 'Sweet Auburn' is a beautiful village for the 'labouring swain' to play in. Though didactic to some extent, and written in the closed couplet, 'The Deserted Village' betrays a warm sympathy with nature and rural life. It is plain, therefore, that even Goldsmith came under the influence of the growing Romanticism.

From these we pass on to two poets, in whose works we see "the first stage of that gradual transition of the spirit of man into outward nature, of outward nature into the spirit of man, which is among the most marked characteristics of Romantic poetry." The churchyard in the 'Elegy' of Gray (1716-71) is not merely a resting-place for the departed. Its suggested sorrow makes it a "fitting symbol of a life 'marked by Melancholy for her own'". In all the later works of Gray and in those of Collins (1721-59) likewise, what we hear is not so much the voice of nature herself, as the "still sad music of humanity" vibrating in nature. This treatment of nature is different from the mystic adoration of her as the symbol of God found in Vaughan and Herbert; nor is it the delight in nature for its own sake, as in the case of the Elizabethans.

Another important contribution of these two poets towards the development of Romanticism was the interest they awakened in mediæval culture. Collin's 'Ode on the Popular Superstitions of the Highlands' opened up the legendary world of Celtic antiquity. In the 'Pindaric Odes' Gray tried his hands on Welsh themes, and his 'Fatal Sisters' and 'Descent of Odin' revealed to the eighteenth century the untold wealth that awaited exploitation in the old Norse Sagas.

This interest in the romantic past leads us to Macpherson, Bishop Percy, and the 'marvellous boy' Chatterton. 'The Ossianic poems' (1762-63) brought out by Macpherson, 'Reliques of Ancient English Poetry' (1765) collected by

Percy, and the 'Rowley Papers' forged by Chatterton (who died in 1770 at the age of 18) accelerated the interest in the heroic life and legendary lore of the middle ages. They also introduced popular poetry.

But the publications of Macpherson and Percy influenced Romanticism in another direction too. The Reliques deepened the strain of sadness and "strengthened it with the swift rush of tragic action." The Ossianic poems contributed an element of despondency and despair.

We are come to the end of the first period of our division, 1770. The movement, in the wide sense, brought the world of emotion within the sphere of imaginative art. The poetry of external nature was discovered by Thomson; Goldsmith made use of nature as beautiful grounds for the games of humble men; Gray and Collins deepened the moods of contemplation and melancholy. The tragic strain was intensified by 'The Reliques' and the Ossianic poems. In short, the horizon was widened, and the world of wonder, mystery, and supernaturalism discovered.

But, in the narrow sense of the term, Romanticism had barely entered on its course. Thomson and Goldsmith followed Augustan models. They give only faint glimmerings of Romanticism. Many poems by Gray and Collins abound in the conventionalities of Pope. Still, the growth of pure Romanticism can be clearly traced in their poems, and also in Chatterton, Percy's Reliques, and the Ossianic poems. There was ample promise for the future.

The second period (1770-1780) was one of struggle for Romanticism. There was no poet strong enough to hold the ground against such thorough-going classicists as Dr. Johnson. Macpherson and Percy were indeed still living, but their influence was felt more upon the continent than in England, and Johnson had mercilessly exposed Macpherson to public ridicule. Romanticism seemed to be at its last gasp; the mighty Doctor was ready to beat down all innovations.

But Romanticism was not to be beaten down. Before the death of Johnson (1784), a new poet had entered the arena with evident romantic leanings. Cowper (1731-1800) was "half a disciple of the old order," says Vaughan, and "half a standard-bearer of the new." He was the connecting link, as it were, between Pope and Wordsworth. In his 'Task' (1785) there are some of the characteristics of Wordsworth's poetry; simplicity of language, love of nature and emotional response, and a sympathetic treatment of humble rural life. But more; Cowper is noted for the personal strain in his poetry. He expressed 'the most intimate experiences of his heart with absolute directness and in the simplest language' as no other poet before had done. In this case, even in the narrow sense, Cowper was a romanticist.

Next we come to the Scottish ploughman, Burns (1759-96), whose poems advanced the cause of Romanticism to an extent never before attained. Himself a peasant, he painted the life around him with absolute sincerity and truth. The loves and hates of the peasantry, their follies and struggles, superstitions and even debaucheries, are all faithfully portrayed. Burns has no set descriptions of nature as we see in Thomson. His scenery is a setting for the human passion. In his feeling for living things, too, Burns was not like the other romanticists. He throws himself into the feelings, the fears and hopes of common animals, and paints them with great human pathos. Thus, with the publication of his poems, we may say that the triumph of Romanticism was fairly secured.

Another poet who contributed to the revival of Romanticism before 1798, was the mystic Blake (1757–1827). He had the emotions of a child, with its openness to feelings of terror, ecstacy, and wonder. His child-like simplicity was combined with mysticism. A confirmed visionary, he saw his visions as truly as we see

material objects. With his ceaseless endeavour

> "To see a world in a grain of sand
> And a heaven in a wild flower,"

Blake saw the images of nature as the symbols of human thought. He was a romanticist because of his sense of wonder, the visionary longings of his soul for the supernatural.

Before coming to the publication of the 'Lyrical Ballads' (1798), which tolled the knell of Classicism, we have to examine the work of three poets who are said to have retarded the growth of Romanticism after 1782. These poets are the realist Crabbe, Rogers, and Campbell. But the alleged classic reaction brought about by them did not amount to much. Crabbe painted the ugly and repulsive phases of human life, but at times soared high into the realms of pure Romance; in Rogers, both the Classic and the Romantic elements are seen, and Campbell wrote later in the Romantic strain.

Thus, when we reach 1798, the Romantic movement was well established. From 1726 to 1770 it was slowly, but surely, making its influence felt; from 1770 to 1780 it had to undergo a very severe trial and its very existence was menaced; from 1780 to 1798 it got the upper hand and took even the exponents of Classicism within its fold. The opportune moment had now come to deal a death-blow to Classicism.

[*To be continued.*]

The Fountain Pen.*

By T. S. VAIDYANATHA AIYAR, B.A., L.T.

The earliest writing instrument was perhaps the stylus or graphium, a pointed tool made of metal, bone, or ivory, something like our own time-honoured *Eluthany* (எழுத்தாணி), and used for writing or engraving characters on hard substances such as tiles, bricks, or tablets of brass, lead, wax, or palmyra leaf, etc., etc. These substances were, however, bound to be superseded, and we find among the ancient Egyptians and other ancient nations, that papyri and other tissues came into use, and necessitated the disuse of the stylus and the invention of a more suitable instrument—the pen. The steps in the evolution of this newer instrument were numerous. Very small brushes, similar to what are known to-day as artists' pencils, were made, and pens of a very rude kind were cut from various vegetable substances, such as reeds, grasses, bamboo, cane, etc., etc. The use of such pens can be traced to a comparatively remote antiquity. Ancient MSS. are in existence, which cannot be much younger than 4,000 years. How much earlier some sort of pen was in use it is impossible to say. But satisfactory pens could not be constructed from the materials mentioned, and in Europe, quills and other feathers of birds gradually superseded the reed and the cane pens. In some parts of the world, reed pens and even hair pencils are still in use. But it was with the adoption of the quill, which possessed durability and that elasticity upon which the necessary flexibility of the nib depended, that the manufacture of fairly satisfactory pens commenced.

The earliest mention of the quill is in the writings of St. Isidore of Seville, in the early part of the Seventh Century; we may be sure that it was

* From a Lecture delivered before the South Indian Teachers' Association, ... 1916.

in use long before. Metal pens have been found which shows, says an authority on the subject, that they were known to the ancient Romans. By the end of the Seventeenth Century there were signs of a feeling that, as a writing instrument, the quill-pen left much to be desired. In 1809 Joseph Brahmah—the inventor of the famous Bramah's Hydraulic Press—patented a machine for cutting up an ordinary quill, and constructing as many as five nibs from material formerly used for one pen only. These nibs could be fitted into holders. Thus we got the modern form of the nib. In 1818 Charles Watt secured a patent for gilding and preparing quills and pens by chemical means. This invention was the precursor of the gold nib.

Meanwhile the steel pen had been invented. Towards the close of the Eighteenth Century, Harrison of Birmingham made a steel pèn for Dr. Priestley, a famous scientist of the day, and in 1803 steel pens were on sale in London. They were barrel-pens, the edges meeting to form the slit and the sides being cut away as in the ordinary quill.

They were hard and unyielding, and the sale was small. In 1808, Bryan Donkin patented a metallic nib; and during the next 25 to 30 years Josiah Mason and others, including James Perry and Joseph Gillot, made great improvements in the nibs. All sorts of metals were experimented with. It was found that no metal could compete with steel for the manufacture of cheap pens. But the steel pen lacked durability, and efforts were directed to discovering a substance that would enable points to be fitted to the nibs, that would make them practically indestructible. Hawkins and Mordan in 1823 made pens from tortoise-shell, softened them in boiling water, and by pressure imbedded small diamonds and rubies to serve for points. For use in connection with these pens ink-stands were made, lined with india-rubber to prevent damage to the pen. Later, pens were made of gold, with ruby points and springs to give flexibility. But the springs became clogged with ink, and their use was soon discontinued.

In 1830, Dr. W. H. Wollaston of the famous Doublet that goes by his name, used pens made of two flat strips of gold placed side by side, and tipped with the metal rhodium, apparently made on the principle patented by Donkin in 1808. Gold being extremely resistant to corrosion, pens made of it are very durable, but the metal is too soft for the points, which wear out quickly unless protected by some harder material. Wollaston endeavoured to get a pen made with a point of hard iridium. Eventually after many experiments, Hawkins succeeded in making such a pen, and became the inventor of the iridium-pointed pen that we use with so much delight to-day. In 1835 Hawkins disposed of his business to Aaron Porter Cleveland, who subsequently went to New York; his London business was sold and came into the hands of F. Mordan, founder of the Firm of Messrs. F. Mordan and Co.

By 1848 there were in New York fifteen firms of gold-pen makers, one being Messrs. Bard Bros., predecessors of Messrs. Mabie, Todd and Bard, the sole manufacturers of the present-day famous Swan Fountain Pens, the superb pen that economises time and labour.

The advantage of having always at hand a perfectly constructed nib, exactly suited to the peculiarities of the individual and durable enough to last a lifetime, was recognised, and the gold nib naturally made its way. The next step was to fit it with a reservoir that would provide an even, continuous, adequate, and automatically regulated flow of ink. Various devices were adopted not only for this purpose, but also to increase the time for which a pen can be used without a fresh supply of ink. These devices fall into two main classes. In one, the form of the nib itself is modified, or some attachment is added, to enlarge the ink capacity; in the other, which is by far the more important, the pen-holder is utilised as a cistern or reservoir from which ink is supplied to the

nib. Pens of the second class, which have the further advantage of being portable, were heard of under the name of "fountain pens" or "fountain ink-horns" so far back as the beginning of the 18th century, but it was not till a hundred years later that inventors applied themselves seriously to their construction. Joseph Brahmah, already mentioned, patented several plans; one was to employ a tube of silver or other metal, so thin that it could be readily squeezed out of shape, the ink within it being thus forced out of the nib; another was to fit the tube with a piston that could slide down the interior and thus eject ink. But it was after the discovery of vulcanite in 1843, that the perfect reservoir became possible.

In some modern fountain-pens a feed-bar conveys by capillary action a fresh supply of ink to replace that which has been left on the paper in the act of writing; means are also provided by which air can pass into the reservoir and fill the space left empty by the out-flowing ink. In another form of reservoir pen, which usually goes by the name stylograph, there is no nib, but the ink flows out through a minute hole at the end of the holder, which terminates in a conical point. An iridium needle, held in place by a fine spring, projects slightly through the hole and normally keeps the aperture closed; but when the pen is pressed on the paper, the needle is pushed back and allows a thin stream of ink to flow out.

The gold nib and the reservoir fountain-pen perfected, there remained the important question of the ink supply. This was provided in modern fountain-pens in three ways: (1) by the employment of both a top and bottom feed; (2) by a top feed only; and (3) by a bottom feed only. But a top feed interfered with the flexibility of the pen; and yet without the top feed many forms of fountain-pen would be useless.

A few words on the care of the pen and the choice of a suitable ink. To get the maximum work with the minimum expenditure is the aim of scientists; in the case of most machines, this can be secured by keeping them scrupulously clean, and oiled or otherwise properly fed. Applying this to the case of the fountain-pen, it should be thoroughly cleaned at least once a week. The cleaning itself should be done with lukewarm water, all parts being detached and well cleaned. Next to cleaning comes the question of the ink. I have heard people complaining of their pens, but I have shown them by making them write with the proper ink that their pens were not so bad as they imagined. From experience I would venture to say that no ink but that prepared for the purpose and hall-marked as such, should be used for our fountain-pens. Here I would recommend Swan Ink or Waterman's Ink, though there are many other good fountain-pen inks. But ordinary ink should on no account be used in fountain-pens; it clogs the pen in course of time and will certainly make the pen perfectly useless.

As regards the choice of a fountain-pen, I would observe that the purchaser should not be impressed by the shape of the pen or by the volubility of the shop-keeper. He should see for himself if the nib in the pen offered for inspection has its iridium at its tip, for some traders detach the new nibs from the new pens and insert old nibs instead; then sell the detached new nibs as separate parts to customers for nibs alone. I would recommend a self-filling pen, for it saves time and trouble and ink.

The War 1st Feb. - 1st June, 1917.

WEST.—

The Somme Battle Concluded.

Sir D. Haig's Dispatch (Dec. 1916) dealing with the Somme Battle, contained the remark that 'the bad weather had given the enemy a respite, and prevented us from reaping results even greater than those secured.' The Somme Battle, by the end of November had done three things: it had defeated the German attack on Verdun by forcing the enemy to draft all his available men and guns to the Somme; it had thwarted the impending German attack on the Russians in the Summer of 1916, when treason had opened the way to Petrograd; it had put out of action three quarters of a million Huns. The region between the Somme and the Ancre was spoken of in Germany as 'the grave.' In that grave lay buried the flower of the Kaiser's armies.

Fuller results were reaped in the early months of 1917.

Hindenburg meanwhile had been boasting to German war correspondents of the impregnability of the German lines on the Somme, and the futility of the Allies' efforts to drive him back.

To Hindenburg's boasting, Sir D. Haig replied with British guns. The guns kept up the argument all through the Winter into the early days of Spring 1917. Hindenburg's confidence in the strength of his lines was thereby shaken. His Huns, it became more and more apparent as the raids into their trenches multiplied, were no match for the British infantry when it came to the test of hand-to-hand fighting; there was never any question as to the result when they had come to grips, and a magnificent artillery was there to enable the British to unearth these new cave-dwellers and to force them into the light which they so persistently shunned.

Late in January, under cover of fog which had settled over the battlefield, Hindenburg decided to beat a retreat from the impregnable positions, as he considered them, which the British artillery had rendered untenable, and which the British infantry was only waiting for clear weather to eject him from. He seized "the strategic initiative" (as the *Frankfurter Zeitung* styled the retreat), and made a hurried 'advance to the rear' to fresh positions.

The retreat was 'arranged,' the German papers tell us; but they omit to point out that it was Sir D. Haig who arranged it. Hindenburg went because he could not choose to stay. "Hindenburg pursues his way undisturbed, leading his troops backward or forward, but certainly to victory," was the cheering message delivered through the docile Press to the German People.

The British advance began on 5th Feb. near Grandcourt, by moonlight, over snow-covered ground. The Huns did not await our arrival; Grandcourt was found empty. The advance continued spreading northward to Gommecourt, which we had failed to capture in July 1916, and eastward towards Bapaume and Peronne. Fortress after fortress fell into our hands, with little opposition except from rearguards left to delay the advance, while Hindenburg pursued his way and led his victorious troops backward towards the Rhine.

A fortnight after the German retreat had begun, the weather cleared for a space, and our aviators reported the enemy falling back towards Cambrai and St. Quentin.

At the beginning of March the British took over a portion of the French line south of the Somme as far as Roye.

On 10th March, Irles was occupied—the 64th strong position taken from the

enemy since the battle opened on 1st July. The way was open to Bapaume. That town and a score of other towns and villages fell into our hands on 17th March. On the same day, further south, the French drove the enemy from Roye and Lassigny. The old German line snapped and crumbled from Monchy (near Arras) to the Noyon plateau on a length of 100 miles, and the Germans were making at top speed for the 'Hindenburg Line' with French and British Cavalry on their heels.

19th March a wireless German Report summed up the advance to the rear in these words: "Our evacuation of the tract between Arras and the Aisne was prepared long ago, and carried out without disturbance from a hesitating, pursuing enemy." The Kaiser showed 'extraordinary joy' at the successful retreat. There are many happy days in store for the Kaiser, on the same or similar terms. The *Frankfurter Zeitung* made the best of a bad situation and tried to persuade itself and its gullible readers that some very clever stroke, which it and they were not competent to understand, underlay this obvious defeat. The German change of front "on the Ancre is a riddle, and it is also an extremely painful surprise. What the final purpose and meaning of this matter may be is entirely in the dark. But two things are already certain—first, that we are here faced by a very clever and effective move, by an idea which is perhaps quite simple, but precisely for that reason is brilliant; and secondly, that the carrying out of the idea was splendid. We understand the satisfaction of our soldiers at the front, we rejoice with them at the success of the stroke, and we are proud of the troops and their leaders. The campaign of 1917 has made a good beginning." [The above is from the *Frankfurter Zeitung* (cf. *Times*, March 23), and not from *Punch*'s Unwritten Letters to the Kaiser.]

Note.—On 8th March died Count Zeppelin, "the greatest German of the 20th Century." (Kaiser's speech.) There must be a dearth of great men in Germany.

The meaning of the matter was very simple in fact: Hindenburg had to go, he was not free to stay; the satisfaction of the German soldiers was great: they were escaping from what in a few days would have been their grave. The idea (of retreat) was splendidly carried out, because fog c o n c e a l e d the runaways from our troops. There was no hesitation in the pursuit; but the equinoctial gales, coming upon a month of blizzards and snow-storms, hampered the pursuers. To the inclemency of the weather, add the fearful state of the land devastated by shell-fire during six months, and the ruin[1] of villages and roads by the retreating enemy.

On 19th March the French captured Noyon and Guiscard, and advanced to the outer forts of La Fère, while British cavalry swept the country to within 8 miles of St. Quentin and 5 of Cambrai. By the end of the month the German resistance was stiffening all along the new lines from Lens to Vimy Ridge, Cambrai, St. Quentin, La Fère and Laon. The Somme Battle was ended. The Spring campaign was about to open.

"The satisfaction of our [Hun] soldiers at the front," may be easily gauged. They fired 2,000 shells into the open town of Rheims on 2nd April, and another 5,000 on 6th, to signify

[1] NOTE.—*German savagery.* "The German has destroyed with Super-German thoroughness; at least 300 villages and hamlets are burnt to a cinder. Artists in thievery have despatched the loot to Germany; artists in cattle-driving have driven off all the inhabitants, and not a chicken or dog is left; artists in poison have infiltrated the wells, especially those near Peronne, with arsenic, and probably other poisons; lastly, artists in arson have laid their squares of solid paraffin to rubbish and property piled in people's homes....

"The town (of Peronne, occupied 18th March) is the most thorough example seen or imagined of the deliberate brutality of German destructiveness. The front of every house worth the name has been blown in... I could find only one house with an unbroken façade...." Whatever furniture, metal or crockery was not removed, was hammered to pieces.

—[*Daily Mail 24 March*, BEACH THOMAS'S DESPATCHES.]

their profound appreciation of the drubbing they had received in the final stage of the Somme Battle. Every fresh defeat of the Hun warriors has been recorded by the shelling of the city of Rheims, and the murder—for it is murder—of its old women and little children.

The Battle of Arras.

The Germans had been forced back from the Somme. The victorious march of Hindenburg ended on the new line of fortifications called after him. The Allies found themselves up against this new line at the end of March. The northern end of the line rested securely on Lens, and the Vimy Ridge famous in the War for two unsuccessful attempts to storm it. South of the Vimy Ridge a series of strong positions barred the way down the Scarpe river to Douai, Valenciennes, Mons, and the Meuse; among these were Gavrelle and Roeux; Drocourt and Quéant protected Cambrai and St. Quentin; further south were the fortresses of La Fère and Laon.

In April and May, two great battles were fought on the Hindenburg Line—the Battle of Arras and the Battle of the Aisne; the former by the British, the latter by the French, with Douai, Valenciennes and Mons, and Mézières for their ultimate goals.

The battle of Arras, which has been described by the Germans as the most terrible battle of the War—so fearful was the punishment they received—began on Easter Monday, and extended from the outskirts of St. Quentin to the Vimy Ridge. The Battle, in its first phase, raged for a fortnight over this 50-mile front, but the hardest fighting of all took place on the Vimy Ridge, and thence south to the Scarpe valley. This low ridge (482 ft. high), covered with woods and scored with deep ravines, was the strongest German fortress in the West; it was necessary that it should pass into our hands before any advance became possible in the direction of Flanders. Two previous attempts had been made to capture it: in May 1915 by the French, who seized it, but were forced back by overwhelming artillery; in September 1915 by the French and British, who held it for a time but were swept back by weight of numbers. The British fell back to 2 miles from Lens, and maintained their positions there till this fresh battle began.

The Ridge was stormed on Easter Monday by the Canadians; they smashed the German line, and captured a dozen fortresses between Lens and Arras (Fampoux, Feuchy, etc.). Numerous German counter-attacks to recover the Ridge on 9th-11th were defeated with terrible slaughter. By 13th evening, 13,000 German prisoners were on their way to England; 166 guns, 250 machine-guns, 84 trench mortars had been taken, and most of them being serviceable turned against their former owners; countless guns had been smashed or buried by our shell fire.

In the course of the week, 61 more guns were taken. The loss in guns alone was the biggest the Germans had experienced in any single battle in the course of the War.

This first phase of the Battle ended with the British in possession of the famous Ridge and a score of other fortresses; the Hindenburg Line was turned from the north, and weakened to snapping point on the Scarpe. The Kaiser and the Crown Prince of Bavaria had both had their wish amply satisfied. They had expressed the wish that the Bavarians might meet the English just once. The Bavarians met them, the Pomeranians and Prussian Guards too; and the survivors are not likely to forget the meeting. The Kaiser's best troops were rolled back in scattered fragments from positions which they boasted were impregnable. The battle was fought in a snow-storm.

The second phase began on 23rd April, St. George's day. St. George's men were out that day to slay the German dragon.

The fortress of Gavrelle and the lines as far as Roeux, were stormed;

the defences on the Scarpe began to vanish in the smoke of our shells. Something desperate had to be done by Hindenburg to save his Line and his wooden statue, and to stem the British advance on Douai. Accordingly every available man and gun was rushed up; masses of German reserves were thrown into the breach. On Gavrelle alone, 15 massed counter-attacks were launched in vain attempts to recover the position. They were thrown back decimated, and Gavrelle remained in our hands. There never was such desperate hand-to-hand fighting. The 'contemptible' army was settling a score with the Kaiser.

On 3rd May Fresnoy was stormed; 14th, Roeux; 17th, Bullecourt. Then the battle died down. 200,000 tons of munitions had been rained on the Germans; 260 guns had been taken; Fritz, who had boasted of his ability to beat Tommy if ever it came to open warfare, had met Tommy, and Fritz, or whatever remained of him, had gone back a wiser and a sadder man; the Hindenburg Line had been turned at Vimy and dented at the Scarpe, and but for the lavish waste of German lives would have been swept clean away.

Battle of the Aisne.

While the British were crumbling up the German positions from Lens to the Scarpe, the French were finishing their preliminaries for the Battle of the Aisne. The attack was delivered on 13th April between Soissons and Rheims. The Huns, of course, were not ready for the French when they came; they never are ready for the French infantry backed by the 75's. The Crown Prince commanded the 200,000 Huns that defended the 25-mile battle-ground (Prunay - Auberive.) Before nightfall, 10,000 prisoners passed to the rear of the French armies, and one more leaf was added to the Crown Prince's laurels.

By 21st the Germans were driven from their first lines between Auberive and Fort Brimont whence they had so often shelled the city of Rheims. The total of prisoners reached 19,000. By the end of the month, the French had defeated all attempts to recover the lost ground, and had consolidated all their gains. They had taken 22,000 prisoners, 175 guns, 412 machine-guns, and 119 trench-mortars.

In May, as the result of a series of desperate actions, the French captured Craonne (3rd) and took 9,000 more prisoners.

The results of the Spring Offensive may be summed up as follows:—(1) The Germans were driven from the Somme to the Hindenburg Line. (2) The Vimy Ridge passed into the Allies' hands, and the Hindenburg Line was turned; strong positions on the Scarpe were captured, and the way was prepared for the advance into Belgium through Douai. (3) The French got within striking distance of Laon. (4) The Allies are in a position to strike two blows, both fatal, at the Hindenburg Line: should these succeed, the German army will be cut into three pieces, of which the two northern ones must either evacuate Belgium and France, or find themselves irremediably severed from the third in Argonne and further south. (5) 52,000 Germans have been made prisoners (12th May); 446 guns, 390 trench-mortars, 1000 machine-guns have been taken. A large portion of the German reserves has been destroyed. If the wastage continues at the same rate, the day will soon come when Hindenburg cannot fill the gaps, and his Line must break under the Allies' pressure.

The Spring Campaign has reacted on the Eastern and Southern Fronts. Since March Russia has been in a state of anarchy; the time has been favourable for a German attack on Petrograd; troops were indeed reported in March massing at Riga for the projected stroke. The attack, however, has failed to materialize. The troops intended for Petrograd have been drafted to the Scarpe. On the Southern Front, the Austrians and Germans were preparing for an invasion into Italy. But those troops were required to bar the way to

the Rhine, that lusted for the plunder of Lombardy. The Italian campaign in May opened with certainty of success against a weakened enemy.

Meanwhile the process of wear and tear of German reserves continues apace in the West. Hindenburg's Line is vanishing into dust. Russia offers prospects of easily won laurels to the Kaiser, but the West has chained down his hordes. He must conquer or perish there. We have called the tune; he and his Huns must dance to it.

RUSSIA.—

Military events on the Eastern Front are of little importance. A Russian reverse on the Stokhod in April, desultory fighting on the Dwina, at Brody, and Stanislau, led to no change of the general situation.

Political events of far-reaching consequence on the War took place in March. The Russian people as a whole had been in favour of a vigorous prosecution of the War. But the court party, entangled in a network of sinister influences that had their origin in Berlin, betrayed the people. While the Russian Government protested its determination to stand or fall with the Western Allies, it was secretly negotiating a separate peace with Germany. To weary the people of the War, Petrograd was deliberately starved by the pro-German ministers who surrounded the Tsar. Distress brought revolution, not peace; the Tsar was forced to abdicate, and a Republic was proclaimed. The new Republic announced its determination to carry on the War. So far so good.

But, in a country like Russia where socialism is rife, matters could hardly be expected to adjust themselves so rapidly. Counter-revolutions sprang up, with anarchy in their train. The army was affected, discipline was cast aside. The Germans worked on the revolutionary and socialist leaders to engineer a separate peace.

In this state of internal dissension, Russia has ceased for the time being to play any determining part in the War; the brunt of the fighting has fallen on the Western Allies; the German reserves have been withdrawn from the East where no danger was apprehended, and drafted to the West tc prop up the shattered Hindenburg forces. Confronted with the whole weight of the German armies, the Allies' advance is slow and difficult; and the end of the War, which seemed so near, has receded once more. The Western Allies must fight for their own hand.

ITALY.—

The Italian Spring Campaign opened on 16th May in the hilly region between Gorizia and the sea. After an intensive bombardment lasting for three days the attack was delivered on a 30-mile front. It succeeded in securing a firm hold on the coast road and railway to Trieste, which is only 13 miles from the point attained, and in capturing Monte Santo, 1500 ft. high, a strong mountain fortress dominating Gorizia. 100,000 infantry and hundreds of batteries were opposed to the Italians. 22,000 prisoners were taken by 25th May.

TURKEY.—

Mesopotamia.

The siege of Kut-el-Amarah was brought to a close on 25th February, on which day the place fell into our hands. The Turkish forces that escaped, were so shattered by the battles preceding the fall of the stronghold, that General Maude could describe them as a disorderly mob.

The disorderly mob retired at top speed along the Tigris in the direction of Baghdad with the victorious army following hard on their heels. The cavalry gave them no time to recover; the retreat speedily developed into a flight, guns and baggage being left scattered over the 80 miles from Kut to Ctesiphon.

11th March, the British entered Baghdad after a stubborn fight with fresh Turkish troops entrenched on the Dialah river. The passage being forced, Baghdad fell, and with the fall ended the

Kaiser's dream of a great empire extending from the Baltic to the Arabian Sea and beyond, the dream symbolized by the B. B. B. (Berlin, Byzantium, Baghdad) railway. The Turks, according to Official Report, "retired from Baghdad for military reasons"—the British army supplying the reasons.

After occupying Baghdad, the British forces divided: one group followed the Tigris towards Samarra, the terminus of the Baghdad railway, the other kept along the Dialah towards the Persian frontier, with the object of intercepting the remnants of the Turkish forces from Persia, which were fleeing before the Russians under General Baratoff. These forces were scattered and driven into the hills. Samarra was occupied on 22nd April. Three weeks earlier the British and Russian forces joined hands at Kyzyl Rabat.

Palestine.

In Palestine the Turks met with no better success than in Mesopotamia. Early in the year the last Turkish outposts within Egyptian boundaries were scattered. The success was followed up; British forces entered Palestine by the coast route, and met the Turkish army of 20,000 men before Gaza. On 26th March this army was defeated with a loss of 8000 men, and the siege of Gaza began.

NAVAL.—

In February the German Government, realizing that its prospects of victory on land were nil, determined upon a ruthless campaign of destruction on sea. It announced its intention to sink at sight, without warning, any and every ship within the War zone: the War zone, it defined as the Eastern Atlantic, the North Sea, and the Mediterranean. Its intention, in other words, was to treat the whole world as its enemy, requiring at the same time that the world should remain on friendly terms with Germany; or to murder wholesale the subjects of Friendly and Neutral states with the same impartiality as those of the Enemy states, protesting the while that it did so with the best of intentions and the utmost cordiality for the non-belligerents. Such was the War Lord's will. And who were the Neutral states that they should question it? The smaller states, it was reckoned, could be bullied into acquiescence or something very like it. The United States would of course protest, but Germany made light of Wilson's protests, not knowing that even his patience was getting threadbare. If the States did move, that would make no great difference. An army could not be bidden to spring forth equipped and trained from the furrows; before the U. S. A. should be ready, England would have lost all her ships, the population would be starved, England would have surrendered to Germany on the Kaiser's terms. Three months was the space required to bring England to her knees. The rest of the Allies would thereupon lay down their arms and sue for peace. The scheme looked temptingly easy on paper. Its execution was attended with some few trifling difficulties. The Navies of the Allies captured and sank U. boats, the instruments of the All-Highest's will; the merchant marine, besides pursuing its ordinary avocations, took a fancy to the guns of our destroyers and light cruisers, and mounted one fore and one aft with gunners to scan the waves for signs of the pirates.

The losses to the merchant-shipping were heavy notwithstanding, for a periscope in a choppy sea is not easily discernible, and even when sighted, not easy to hit from the wobbling stern of an ocean tramp. Many U. boats, however, sailed from Kiel and Cuxhaven, but fewer returned. In February and March, the British patrols—light cruisers, destroyers, fast motor-scouts and seaplanes—recorded 90 encounters with U. boats, not all of them satisfactory to the pirates. From 4000 to 5000 boats continued to arrive at or leave British ports weekly; and at any given moment some 3000 ships might be found in the so-called War zone, in spite of the

Kaiser's threats and the savagery of his blockaders. The German flag meantime has vanished from the 100,000,000 square miles of the seas and oceans of the world.

As a contrast to the cowardly Hun methods of submarine warfare, it is pleasing to turn to the account of the sea-fight off Dover, where in the night of 20th - 21st April two British destroyers met 6 German destroyers, sank 3 and sent the remainder racing home to Zeebrugge with red-hot funnels. The Huns, be it noted, were not seeking a fight—they never are—; their intention was to shell an English coast town in the dark.

Naval Battle Off Dover.

The Press Bureau published this account of the destroyer action off Dover during the night of the 20th - 21st April. The two British destroyer leaders, *Swift* and *Broke*, were patrolling by night in the Channel, on a westerly course, and they sighted the enemy flotilla of six destroyers at 12-40 in the morning, proceeding at high speed in the opposite direction. The night was calm and intensely dark. The enemy was within 600 yards range when he was first sighted. Simultaneously German fire-gongs rippled down the line, and the Germans opened fire with a blaze of flashes. The *Swift* instantly replied, and Commander Beck unhesitatingly decided to ram the leading destroyer. The wheel was wrenched round, and the *Swift*, with every occupant of the bridge blinded by the flashes, drove straight for the enemy. The *Swift* missed, but turned like a hawk upon its quarry, and, while turning, neatly torpedoed another boat. Again she dashed at the leading boat, which again eluded her, and, without firing another shot, went away at full speed into the darkness, with the *Swift* in pursuit. When sighting the enemy, the *Broke* (Commander Evans) was steaming astern of the *Swift*, and on the latter's altering her course to ram the leader, the *Broke* torpedoed the second boat in the line and opened fire with every gun. The dull glow from every funnel of the six enemy boats, stoking furiously for full speed, lit up their upperworks, enabling Commander Evans to decide on his tactics. Gathering speed for the blow, he swung to port and rammed the third boat at full speed, fair and square, abreast of the aft funnel. Thus locked, the boats fought desperately in a hand-to-hand conflict. The *Broke* swept the enemy's decks at point-blank range with every gun, from her main armament to pompom, maxim, rifle, and pistols.

The two remaining destroyers of the German line poured a devastating fire on the *Broke*, and her foremost guns' crews were reduced from eighteen to six. Midshipman Gyles, in charge of the forecastle, though wounded in the eye, kept all the foremost guns in action, assisting the depleted crews to load. Meanwhile a number of frenzied Germans swarmed up the *Broke's* forecastle from the rammed destroyer, and amid blinding flashes from the forecastle guns rushed aft. Midshipman Gyles, half blinded by blood, met the rush single-handed with a revolver, which a German attempted to seize, but Seaman Ingleson promptly bayoneted him. The remainder, excepting two feigning death who were made prisoners, were driven overboard. The *Broke*, two minutes after ramming the enemy, wrenched herself free from her sinking adversary, and attempted to ram the last boat of the line. She failed, but hit the latter's consort on the stern with a torpedo. The *Broke*, hotly engaged with these two fleeing destroyers, followed the *Swift*, but a shell struck the *Broke's* boiler-room, disabling her main engines, and the enemy vanished in the darkness. The *Broke* next headed towards a destroyer heavily afire, whose crew sent up loud appeals for mercy. Regardless of the danger of the enemy's magazines exploding, the *Broke* moved slowly towards her, and the cries of "Save, Save" had been redoubled when the Germans unexpectedly opened fire. The *Broke* was uncontrollable and unable to manœuvre or extricate herself. She silenced the treachery with four rounds and then firing a torpedo hit the destroyer amidships.

Meanwhile, the *Swift*, unable to maintain full speed, owing to slight injuries received earlier, abandoned the chase and presently sighted an outlying stationary destroyer and heard confused voices. Warily she approached with her guns trained on the stranger. The latter was the sinking destroyer rammed by the *Broke*. Her crew bellowed in unison:—"We surrender." Suspecting treachery, the *Swift* awaited developments. The crew of the German destroyer stopped shouting, and she heeled slowly over and sank stern foremost, her crew taking to the water, and the *Swift*, making use of her searchlights, rescued the survivors. The crews of the *Swift* and *Broke* cheered each other out of the darkness, till they were hoarse. The British casualties were comparatively light. The spirit of the wounded is epitomised in the conduct of the *Broke's* helmsman, Rowles, who was hit four times by shell fragments, but remained at the wheel throughout the action, and only betrayed that he was wounded by reporting to the Captain:—"I am going off now, sir," and then fainting.

UNITED STATES.—

The submarine blockade did not starve England, and it brought in the United States.

The causes of American intervention are given in President Wilson's speech to Congress, 2nd April 1917:—

"The new [German submarine] policy swept every restriction aside. Vessels of every kind, whatever their flag

[i. e., nationality], character, cargo, destination, or errand, have been ruthlessly sent to the bottom without warning, without thought of help or mercy for those on board vessels of friendly neutrals along with those of belligerents. Even hospital ships, ships carrying relief to the sorely bereaved and stricken people of Belgium, though the latter were provided with a safe-conduct through the prescribed areas by the German Government itself, and were distinguished by unmistakable marks of identity, were sunk with the same reckless lack of compassion. The principle of international law had its origin in an attempt to set up some law which would be respected and observed upon the seas, where no nation had the right of dominion, where lay the free highways of the world. By painful stage after stage has that law been built up, with meagre enough results indeed, always with a clear view at least of what the heart and conscience of mankind desired. This minimum the German Government swept aside under the plea of retaliation and necessity, and because it had no weapons which it could use at sea, except those which it is impossible to employ, as it is employing them, without throwing to the winds all scruples of humanity or respect for the understandings supposed to underlie the intercourse of the world.

"I am not now thinking of the loss of property involved, immense and serious as it is, but only of the wanton and wholesale destruction of the lives of non-combatant men, women, and children, engaged in pursuits which have always, even in the darkest periods of modern history, been deemed innocent and legitimate. Property can be paid for; the lives of peaceful and innocent people cannot be. The present German warfare against commerce is warfare against mankind. It is a war against all nations. American ships have been sunk, and American lives taken in ways which it has stirred us very deeply to learn of... The challenge is to all mankind. Each nation must decide for itself how it will meet it....

"The German Government denies the right of neutrals to use arms at all within the areas of the sea which it has prescribed, even in defence of rights which no modern publicist ever before questioned. An intimation has been conveyed to us that the armed guards which we have placed on our merchant-ships will be treated as beyond the pale of the law and subject to be dealt with as pirates.

"...We will not choose the path of submission, and suffer the most sacred rights of our nation and our people to be ignored and violated. The wrongs against which we now array ourselves are not common wrongs; they cut at the very root of human life.

"...I advise that Congress declare—

that the recent course of the German Imperial Government is in fact nothing less than war against the Government and people of the United States;

that it formally accept the status of a belligerent which is thus thrust upon it ... —"

The Germans have had time to consider now whether it was or was not a penny-wise and pound-foolish policy to sink U. S. A. ships and murder U. S. A. citizens in a barren attempt to starve England. England still leads the fight, and the States have joined the Allies.

1st June 1917.

THE WAR. (Appendix.)

	West.	Naval	Turkey.	South. (Balkans-Italy.)	East. (Russia-Rumania.)
February 1917	5th—End of March. Continuation and conclusion of the Somme Battle which began on 1st July 1916; Germans driven back to the Lens—St. Quentin—La Fère line. 6th. British advance on Grandcourt. 7th. Germans driven from Grandcourt—the 53rd fortified village captured since the Somme Battle opened. 15th. A fierce German attack forces the French back at Maison de Champagne. (The French recover the lost position, and make a further advance on 8th March.) 17th. British attack on the Ancre. 23rd. Germans on the run. British enter Serre, Pys and Butte de Warlencourt. 25th. German retreat accelerated; the German line breached from Gommecourt to Geudecourt, 11 miles.	3rd. Fresh outburst of German savagery. Doomed on land, Germany declares her intention to sink, at sight, every ship, enemy or neutral, found in the War zone—Atlantic, North Sea, and Mediterranean. This criminal policy brings a rupture with U. S. A., and on 6th April war. Old B. destroyer mined in the Channel. G. submarine aground in Dutch waters, interned. 1st - 18th Feb. 40 encounters betwen G. submarines and B. warships, most unsatisfactory to the submarines.	*Mosopotamia.* Attack on Kut-el-Amarah proceeding. 15th. 2000 Turks surrender. 25th. Kut-el-Amarah captured; 1,700 prisoners.		

	27th. Lebarque, Ligny occupied by the British. 28th. Gommecourt (which we failed to capture in July), Puisieux and Thilloy occupied. 2,130 prisoners taken in Feb. Portion of the French line taken over by the British. The British front now extends from Ypres to Roye, 130 miles.	Two G. armed liners sunk in South Atlantic by B. cruisers.			
March	The British advance continues in spite of snow-storms. 10th. Irles captured. 12th. Grévillers, on the outskirts of Bapaume, captured. 17th. Bapaume occupied. German line breached from Arras to Chaulnes—45 miles. Le Transloy, Achiet, Fresnes, Hergny, Villers, Barleux, Eterpigny, Ablainzeville, Ecquoy, Essarts, Monchy-sur-Bois occupied. Meanwhile the French capture Roye and Lassigny. 18th. Peronne, Chaulnes and Nesles occupied by the British.	B. destroyer lost in the North Sea. F. destroyer lost in the Mediterranean. 20th. German destroyer flotilla torpedoes a B. destroyer off B. coast. German gun-boat blown up at Whampos (China). 19th. F. battleship *Danton* (18,400) tons sunk in the Mediterranean. B. destroyer mined in the Channel.	2nd. Since 23rd Feb. 4,300 Turks made prisoners (making a total of 7000 since 23rd Dec.) 28 guns taken, 19 trench mortars. Turks, like their cousins the Huns, on the move, with B. cavalry on their heels, up the Tigris. 6th. Ctesiphon occupied. 7th. Bawi, (18 miles from Baghdad) occupied.	*Balkans.* 16th. French advance north of Monastir. 22nd. 1,500 Bulgars taken prisoners since 16th.	*Russia.* Revolution in Petrograd. 10th. Tsar abdicates. 11th. Republic proclaimed. 14th. German attack near Stanislau defeated. 20th. German attacks at Lida, Brody, and Focsany (*Rumania*), defeated.
	The Germans retreating from positions fortified and held for two years, but made untenable by Allied Artillery and Infantry assaults.	16th. G. submarine sunk by British cruiser.	11th. Baghdad occupied after a stiff fight on the Dialah.		

	West.	Naval.	Turkey.	South. (Balkans-Italy.)	East. (Russia-Rumania.)
	19th. The German line breached from Monchy (near Arras) to the Noyon Plateau, over 100 miles. French and British cavalry in pursuit. The pursuit halts within easy gun range of Cambrai and St. Quentin. The French capture Noyon and Guiscard. Between 17th and 19th the enemy is driven from 200 square miles of territory. 20th. The French capture Ham. 22nd. B. Cavalry 5 miles from St. Quentin. 24th. Roisel (east of Peronne) taken by the British. Equinoctial gales hinder the pursuit of the enemy. In the past week, the barbarians have been driven from 200 towns and villages. The French 4 miles from St. Quentin. The French storm two of the advanced forts of La Fère. 26th. The British capture Lagnicourt; the French capture Folembray.		Turkish report: "We retired from Baghdad for military reasons" —the same reasons as Hindenburg from the Somme. 12th. B. advance continues along the Tigris towards Samarra, the terminus of the Baghdad railway. 23rd. British occupy Shahroban 56 miles beyond Baghdad. 25th. B. occupy Kyzyl-Rabat................. Meanwhile 8th. The Russians advance in Persia. 12th. Russians occupy Kermanshah. 17th. Russians occupy Kerind 40 miles from the Turkish frontier. Turkish army corps from Persia making for the Dialah to join hands with the Turkish forces fleeing		

	27th. Coucy forest taken by the French. The British take Longavesnes, Lieramont, Equancourt. 31st. The British capture Heudicourt, Marteville, Vermand, Soyécourt, Jeancourt, etc. End of the Somme Battle. The Germans have been driven from their fortified positions on the Somme and Ancre; they are now entrenched on the Hindenburg Line—Lens, Vimy Ridge, Fresnoy, Oppy, Gavrelle, Roeux, Bullecourt, Quèant, Cambrai, St. Quentin, La Fère, Laon.		before the British along the Dialah. *Holy Land.* 26th. 20,000 Turks defeated by British at Gaza. Turkish casualties 8000, including 1000 prisoners, a general and his staff. British casualties 400 killed.		
April	1st. Savy (4 miles from St. Quentin) captured by the British. 5th & 6th. British aviators take 1,700 photos of the enemy's line and of the country in his rear, preparatory to the next battle. The Allies up against the Hindenburg Line, the northern end of which rests on the Vimy Ridge. The battle developing on a 50-mile front from Vimy Ridge to St. Quentin.	1st. Feb. - 1st April, B. patrols have had 90 encounters with G. submarines. A French fishing boat sinks a G. submarine. G. gunboat *Cormoran* blown up by her crew at Guam upon declaration of war by U. S. A. B. patrols torpedo 2 G. destroyers off Zeebrugge; one sunk.	*Mesopotamia.* 2nd. British and Russians join hands at Kyzyl-Rabat. 22nd. Samarra occupied by British.	Fighting in the Cerna bend; and near Lake Doiran. 24th. Slight British advance near Lake Doiran.	Fighting in Courland south of Riga, and on the Stokhod. At this latter place the Russians suffer a severe reverse, and lose the bridgehead of Taboi.

West.	Naval.	Turkey.	South. (*Balkans-Italy*)	East. (*Russia-Rumania.*)
9th. Easter Monday. Spring campaign opens for the British; Battle of Arras—first phase; fighting in progress from Lens to St. Quentin, 50 miles. Vimy Ridge stormed by the Canadians; Fampoux, Feuchy, Tilloy, Mouchy, (east of Arras), stormed. 13th. The British advance continues: Héninel, Wancourt, Bailleul, Willeval, Vimy, Angres etc., carried by assault. Operations carried on in snow-storms. Four days of fighting yield:—13,000 prisoners, 166 guns, 84 Trench mortars, and 250 machine guns. 9th.-11th. Furious German attacks to recover Vimy Ridge defeated with great slaughter. 14th. British enter Liévin on the outskirts of Lens. Fayet and Gricourt stormed; our troops within a few hundred yards of St. Quentin.	20th. Six G. destroyers attempt a raid on B. coast; met by two B. destroyers. Two G. destroyers sunk, probably three; the rest damaged escape in the darkness. The meeting was quite unintentional on the part of the Huns. 23rd. G. destroyer sunk by B. aviators off Zeebrugge. G. submarine sunk by American liner. F. torpedo boat sunk by G. destroyers off Dunkirk. 24th. Reported from Washington: "A member of Mr. Balfour's party [then on a mission in U.S.A.] admitted that 20 U. Boats were captured on the day previous to Mr. Balfour's departure for America."			

16th. Total captures since 9th:—14,000 prisoners, 194 guns, immense stores of munitions, etc. 16th. Spring Campaign opens for the French. Battle of the Aisne. Battle joined on a 30-mile front in the region of Rheims and Soissons. German positions captured from Prunay to Auberive. 10,000 prisoners taken. 200,000 Germans were opposed to the French in this small sector. 18th. Ostel, Braye, Nanteuil etc., stormed. Total of prisoners taken, 17,000. 20th. In four days of fighting, the French have taken 19,000 prisoners and 100 guns. French now close to the great ridge road known as Chemin des Dames. 23rd. St. George's Day. Second Phase of the Battle of Arras. Germans attacking in masses to stem British advance. British advance continues along the Scarpe Valley towards Douai and the plains of Belgium. Gavrelle and the lines up to Roeux carried by storm. 1000 prisoners taken.	*N.B.* The B. Admiralty does not report the losses inflicted on the G. submarines. There are many indications that those losses are very heavy.			

	West.	Naval.	Turkey.	South. (Balkans-Italy.)	East. (Russia-Rumania.)
	25th. Total of prisoners 3,000. 26th. Battle raging at Gavrelle and in the Scarpe Valley. 15 counter-attacks made by G. to recover Gavrelle, all smashed up. The Hindenburg Line breached at Gavrelle, and turned at Vimy Ridge. 28th. Arleux captured. 29th. Oppy captured. Fresh break in the Hindenburg Line. In April:—British take: 19,300 prisoners, 257 guns, 227 trench mortars, 472 machine guns. French take: 21,180 prisoners, 175 guns, 119 trench mortars, 412 machine guns.				
May	3rd. Fresh offensive against the Hindenburg positions. Fresnoy stormed by British; 1000 prisoners taken. Craonne stormed by French. 5th. In the last three days the French have taken 6,100 prisoners. 6th. French take 2,100 prisoners, and break into the Hindenburg Line at Craonne.	According to French papers, not less than a dozen G. submarines were destroyed between 1st and 5th May. 26th. Enemy submarine destroyed off Cattaro by a French submarine.	Russians driven from Mush by the Turks.	*Italy.* 16th. The Italian Spring Campaign opens. Attack delivered on Austrian defences from Tolmino to the sea. 6,500 prisoners taken.	*Russia.* Fighting near Vladmir Volynski, and in the Dwina region.

	German resistance becomes more powerful: G. reserves drafted from the Eastern front (where no attack is to be feared owing to internal dissensions in Russia), to the Western. 14th. British capture Roeux. Bullecourt and Roeux barred the way up the Scarpe. 17th. British capture Bullecourt, and 1000 prisoners. 20th. French take 1000 prisoners near Craonne. 31st. Total British and French captures since the opening of the Spring Campaign:— 52,000 prisoners, 446 guns, 390 trench mortars, and 1000 machine guns.	In April and May the French had 29 engagements with enemy submarines.		23-24th. Total of prisoners 10,000. 25th. Further Italian advance; 3,500 prisoners. British heavy artillery and warships co-operate with the Italians in reducing the Austrian fortifications. 14th - 25th. 22,000 prisoners taken.	

1st June 1917.

Note.—Chief events in June:—

British Front: 7th. Germans defeated in Battle of Messines; 700 prisoners taken.

French Front: 20th. Battle in Craonne region; Germans attacking to recover positions lost in May. After an initial success, Germans defeated.

Balkan Front: 13th. King Constantine of Greece forced by the Allies to abdicate.

Trentino Front: 20th. Fighting on the Asiago plateau.

The Merchant of Venice.

	The Progress of the Action.	References to time and place.	The scheme of the play, or the interweaving of the plots.
I. i.	**Venice.**—*A street.*—Antonio's sadness is not due to fear for his wealth, nor to love; it is inexplicable. Bassanio promises Lorenzo not to miss an appointment with him at dinner time. Antonio's melancholy is not due to anxiety about the esteem of men. Bassanio expresses his need of money to win Portia. Antonio and Bassanio will presently inquire where money may be raised.	*Lor.* *At dinner time*, I pray you have in mind where we must meet. *Bas.* Gratiano speaks an infinite deal of nothing, more than any man in all *Venice.* *A.* Try what my credit can in *Venice* do. *B.* In *Belmont* is a lady richly left.	i. and ii. are the *Dramatic Situation.* In i. two important characters, Antonio and Bassanio, are introduced, the fundamental traits of their character indicated, as well as their relations to each other. It is out of character and situation that the action of the play arises.
ii.	**Belmont.**—*A room in Portia's house.*—The conditions under which Portia is to marry. Portia's suitors; of them all she remembers as worthy of praise only Bassanio. Four suitors are about to depart. The Prince of Morocco is announced.	*Servant.* A forerunner from the Prince of Morocco brings word the prince his master will be here *to-night.*	In ii. another important character is introduced, Portia, and her concern in Bassanio indicated.
iii.	**Venice.**—*A public place.*—Bassanio endeavours to persuade Shylock to lend the money for which Antonio will be bound, but Shylock wishes to speak with Antonio himself. Bassanio invites Shylock to dine with them; Shylock rejects the invitation. A bond due in three months is to be drawn up.	*B.* If it please you, *dine* with us. *S.* Then meet me *forthwith* at the notary's; Give him direction for this merry bond, And I will go and purse the ducats *straight.*	The initial incident of the action, especially of the bond-story, from which the complications in III and IV will arise. N.B.—*Bassanio's marriage, or the casket-story, is the motive of the bond story.*

II. i.	**Belmont.**—*A room in Portia's house.*—Morocco arrives, but he is not to make his choice till after dinner.	*P.* After dinner Your hazard shall be made.	Preparation for the first incident in the casket-story.
ii.	**Venice.**—*A street.*—Launcelot will leave the service of the Jew. Bassanio directs a servant to have *supper* ready by five o'clock, to deliver letters, to put the liveries to the making and to send Gratiano to his lodgings. He takes Launcelot into his service according to an agreement made with Shylock, and gives further directions to Leonardo. He consents to Gratiano accompanying him to Belmont; there Gratiano must be very demure, but to-night he is to have his fling.	*B.* That supper be ready at the very furthest *by five o'-clock.* Shylock thy master spoke with me *this day* And hath preferred thee. These things bought and orderly bestowed, Return in haste, for I do feast *to-night* My best acquaintance.	The two stories are now interwoven into one dramatic action by Launcelot's exchange of the service of Shylock for that of Bassanio. The Gratiano-Nerissa episode begins.
iii.	**Venice.**—*A room in Shylock's house.*—Launcelot bids farewell to Jessica who gives him a letter for Lorenzo.	*J.* Soon *at supper* thou shalt see Lorenzo.	The Lorenzo-Jessica episode begins.
iv.	**Venice.**—*A street.*—Preparations for the masque. Launcelot gives Jessica's letter to Lorenzo and goes to invite the Jew to sup with Bassanio. Lorenzo tells Gratiano that Jessica is to elope with him.	*L.* Tis now but *four o'clock*: we have two hours To furnish us.	Almost all the characters concerned in the two stories and in the two episodes are now brought into close contact with each other.
v.	**Venice.**—*Before Shylock's house.*—Shylock goes to sup with Bassanio.		
vi.	**The Same.**—*Enter Jessica above.*—Jessica elopes with Lorenzo. Antonio announces that there can be no masque to-night and that Bassanio presently will go abroad.	*J.* I am glad 'tis *night.*	
vii.	**Belmont.**—Morocco chooses the golden casket.		The first incident in the casket story. Morocco's failure is a chance of success for Bassanio.

<table>
<tr><th></th><th>The Progress of the Action.</th><th>References to time and place.</th><th>The scheme of the play, or the Interweaving of the plots.</th></tr>
<tr><td colspan="4">[So far everything has gone on successfully for every one concerned. Antonio has secured the money for Bassaino; Shylock has his bond; Bassanio and Gratiano have started for Belmont in great hopes of success; and Lorenzo has carried off his future bride; one of Bassanio's rivals has disappeared. We now pass to a reversal of fortunes. Events take a turn unfavorable for Antonio and his group, but favorable for Shylock.]</td></tr>
<tr><td>viii.
ix.</td><td>Venice.—A street.—Salarino and Salanio discourse on the rage of Shylock at the flight of Jessica, on the report of the loss of one of Antonio's ships, and on Antonio's friendship for Bassanio.
Belmont.—A room in Portia's house.—Arragon chooses the silver casket. A fore-spurrer announces the arrival of Bassanio.</td><td>Salarino. I reasoned with a Frenchman yesterday.</td><td>Shylock's passion for vengeance and the report of Antonio's loss awaken fears for the fortune and life of the faithful friend of Bassanio. But thanks to the failure of Arragon, the casket story proceeds favorably for Bassanio.</td></tr>
<tr><td>III. i.</td><td>Venice.—A street.—The fears aroused in II. viii. are confirmed. Salarino and Salanio are summoned by Antonio. Tubal tells Shylock what he heard at Genoa of Jessica and of Antonio's ship from Tripoli. Shylock will have his bond.</td><td>S. Fee me an officer; bespeak him a fortnight before.</td><td>Our fears for Antonio become certainties.</td></tr>
<tr><td>ii.</td><td>Belmont.—A room in Portia's house.—Bassanio's successful choice. Gratiano and Nerissa are to marry on the same day as Bassanio and Portia. Lorenzo and Jessica arrive with Salanio who announces that Antonio's bond is forfeit.</td><td>Portia.........Pause a day or two Before you hazard...........I would detain you here a month or two before your choice.
Sal. Not one vessel of Antonio's escaped the rocks. If he had the money to discharge the Jew, he would not take it. (The three months have, therefore, passed).</td><td>The happy issue of Bassanio's choice is dashed by the news of Antonio's inability to meet the bond. This is the first stage in the reversal of fortune for Bassanio.</td></tr>
</table>

	iii.	**Venice.**—*A street.*—Antonio is under arrest. Shylock is unrelenting.	*A.* I shall hardly spare a pound of flesh *to-morrow* to my bloody creditor. (The day before the trial).	Everything seems to succeed for Shylock.
	iv.	**Belmont.**—*A room in Portia's house.*—Portia appoints Lorenzo her manager, sends Balthazar to Padua, and indicates her plans to Nerissa.	*P.* We must measure *twenty miles to-day.*	Hopes of a turn in events favorable for Antonio.
	v.	Lorenzo and Jessica praise Portia.	*Lorenzo.* First let us go in to *dinner.*	
IV.	i.	**Venice.**—*A Court of Justice.*—The trial. The Duke invites the Doctor to dinner. Bassanio's ring is asked for, refused, and sent after Portia.	*Duke.* Sir, I entreat you home with me to *dinner.* (The trial, therefore, took place in the forenoon). *B.* Come, you and I will thither presently, And in the *morning early* will we both Fly toward Belmont.	The solution in favour of Antonio of the complications of the bond-story. The mystification of Antonio, Bassanio, and Gratiano by the Doctor and his clerk, is the seeming obstacle to the happy issue of the casket story.
	ii.	**The same.**—*A street.*—Portia sends Nerissa with the deed, which is to remove the only obstacle to the happiness of Lorenzo and Jessica—their poverty—to Shylock for signature. On the way Nerissa is to secure Gratiano's ring.	*P*.........We'll away *to-night* And be a day before our husbands home.	
V	i	The issue. The trial scene is explained, the mystification also; Antonio's property restored; and Lorenzo and Jessica made happy.		

The commonly adopted division into acts and scenes is given in the margin. In the Qq. editions there are no divisions into acts and scenes; in the Folio the acts alone are indicated. The time-analysis of the play and the scheme indicated in the third column suggest a few modifications of the received divisions, which, if indeed a play by Shakespeare ought to be divided into acts, might make it easier for a stage-manager to put the play on the boards and for the audience to follow the progress of the action.

A forenoon:—

ACT I.

i. The dramatic situation with special reference to the bond-story.

ii. The same, but with reference to the casket-story.

iii. The initial incident of the bond-story.

iv. (II, i.) The initial incident of the casket-story which so far is the motive of the bond-story.

An afternoon:—

ACT II.

i. (II, ii.) Launcelot's change of service brings together the actors and actions of the two stories.

ii. (II, iii.), iii. (II, iv.), iv. (II, v.), v. (II, vi.) The two stories and the episodes proceed happily for all concerned. Antonio has secured the money for Bassanio. Shylock has his bond. Jessica's elopement with Lorenzo has been successful. And Bassanio and Gratiano have started for Belmont.

vi. (II, vii.) Morocco's failure is a chance of success for Bassanio.

3rd day:—

ACT III.

i. (II, viii.) Prepares for the reversal of Antonio's fortunes.

ii. (II, ix.) Arragon's disappointment prepares for the success of Bassanio whose arrival at Belmont is announced by a forespurrer.

4th day:—

ACT IV.

i. (III, i.) Antonio is ruined. Shylock will have his bond and arranges a fortnight before for the arrest of Antonio. (An interval of a fortnight.)

5th day:—

ii. (III, ii.) Bassanio's happiness in having won Portia is dashed by the news that Antonio's bond is forfeit.

iii. (III, iii.) Antonio in prison awaits his trial to-morrow.

iv. (III, iv.) Portia's plans and her departure for Venice awaken some hope for Antonio's escape.

v. (III, v.) This act most appropriately closes with the praises of Portia. (An interval of an evening; Portia's drive to Venice.)

6th day:—

ACT V.

i. (IV, i.) The solution of the difficulty in the bond-story. But the mystification of Antonio, Bassanio, and Gratiano by the disguised Portia and Nerissa is to bring a cloud over the happiness secured in the casket-story.

ii. (IV, ii.) A happy issue for the Lorenzo-Jessica episode is prepared by getting the signature of Shylock to the deed of transfer of property to this happy but impoverished couple.

The night of the 6th day.

iii. (V, i.) The mystification is explained; the cloud threatening the happy issue of the casket-story for Bassanio and Gratiano is forever dispelled. And poverty, the only remaining obstacle to the complete happiness of Antonio and of Lorenzo and Jessica, is removed by the letters to Antonio announcing the safe arrival of three of his argosies, and by the deed signed by Shylock.

Students must decide for themselves whether the afternoon during which the events in the second act take place is the afternoon of the day occupied up to dinner-time by the events in the first act. If they hold that it is, their reasons must be forthcoming; if not, they must estimate the interval between the first and second acts. They must likewise estimate the interval between the second and the third acts. The end of the interval between the third and the fourth acts is clear from the text, as also the interval of a fortnight between act IV, i. and act IV, ii-v. These are the only difficulties in the time-analysis of the play. Most of the references to the time of incidents and events are indicated in the third column of our general analysis of the play. Other computations of the duration of the action will be found in the introduction to the play in almost all school-editions.

An Old Story.

Shortly after the potato famine in 1846-47, an emigrant ship was ploughing its way across the Atlantic from Queenstown to New York. Except for a few cabin passengers, the ship was crowded with very poor emigrants from Ireland who hoped to find work and food in America. One family—husband, wife, and three children—were evidently the poorest of the poor; but the beauty of the children was the admiration of their fellow-passengers. A lady who had no children of her own, was desirous of adopting one of the little travellers and made application to the father through a friend who gave the following account of the negotiations:—

I proceeded, he says, immediately on my delicate diplomacy. Finding the man on deck, I opened the affair:—

"You are very poor?"

The answer was characteristic.

"Poor, sir! Ay, if there is a poorer man than I troubling the world, God have pity on us both, for we are about equal."

"Then how do you manage to support your children?"

"Is it support them, sir? Why, I do not support them any way; they get supported some way or other. It will be time enough for me to complain when they do."

"Would it be a relief to you to part with one of them?"

It was too sudden. He turned sharply round.

"A what, sir?" he cried: "A relief to part from my child? Would it be a relief to have the hands chopped off my body or the heart plucked out of my breast? A relief indeed! God be good to us, but what do you mean?"

"You do not understand me," I replied. "If now it were in one's power to provide comfortably for one of your children, would you stand in the way of its interests?"

"No, sir; heaven knows that I would willingly cut the sunshine away from myself, that they might all get the warmth of it. But tell me what you mean."

I then told him that a lady had taken a fancy to have one of his children; and that, if he would consent, the child would be educated and finally settled comfortably in life.

This threw him into a fit of bewildered gratitude. The struggle between the father's love and the child's interest was evident and touching. At length he said;—

"O, wouldn't it be a grand thing for the baby?—But I must go and talk with Mary that's the mother of them.

It would'nt be right to give away her children and she to know nothing about it."

"Go then, and bring me back an answer as soon as possible."

In about half an hour he returned, leading two of his children. His eyes were red and swollen, and his face pale from excitement and agitation.

"Well," I inquired, "what is your intention now?"

"I've been talking to Mary, sir, and and she says, as it's for the child's good, maybe God will give us strength to bear it."

"Very well; and which of them is it to be?"

"I don't know, sir," and he ran his eyes lovingly over both. "Here's little Nora. She is the oldest and will not need her mother so much. But then ... but then ... I myself cannot tell which I'd rather part with, so take the first one that comes, with a blessing. There, sir," and he handed over little Nora. Turning back he snatched her up in his arms and gave her one long, hearty, father's kiss, saying through his tears, "May God be good to him who is good to you, and those that offer you hurt or harm may God give them to repent!"

Then taking his other child by the hand, he walked away leaving Nora with me.

I took her down to the cabin thinking the matter was settled. But I must confess I felt indignant when half an hour after, I saw the child's father at the cabin door beckoning me to come out to him. I did so and found he had the other child in his arms.

"What's the matter now?" I asked.

"Well, sir," said he, "I ask your pardon for troubling you about so foolish a thing as a child or two, but we were thinking maybe it would make no dif ... ... You see, sir, I've been talking with Mary and she says she can't part with Nora, because she has a look of me about her. But there's little Bessy, she's prettier far, and if you please, sir, will you exchange?"

"Certainly," said I, "whenever you like."

He snapped up little Nora as if it were some recovered treasure and darted away with her, leaving little Bessy who remained with me all night.

Next morning when I opened my cabin door, there was the father with the youngest, a baby in his arms.

"What's wrong now?" I inquired.

"Sir, I am almost ashamed to tell you. You see I've been talking to Mary and she didn't like to part with Nora because she has a look of me. And, by my faith, I can't part with Bessy, because she is the picture of her mother. But there's little Pat, sir. There's a little lump of a lad for you, two years old and not a day more. He'll never be any trouble to any one, for if he takes after his mother, he'll have the brightest eye; and if he takes after his father, he'll have a fine broad pair of shoulders to push his way through the world. Will you exchange again, sir?"

"With all my heart." And little Pat was left with me. "Ha, ha," said I to myself, that affair is settled at last!"

But it wasn't. Ten minutes had scarcely passed when the father rushed into the cabin and snatching up the baby, said with big tears in his eyes, "It's no use. I've been talking to Mary, and we can't do it. Look at him, sir; he is the youngest and the best of the lot. You wouldn't keep him from us. You see, sir, Nora is like me and Bessy is like Mary, and Pat has a little of both of us all over. No, sir, no. We can bear hard fortune, starvation, and misery, but we can't bear to part with our children, unless it's God Himself who takes them from us."—*Cassel's Family Papers.*

From the Trenches.

Letter from Father Vion.—(*End of March.*)

[*At the time of the German retreat, Father Vion was east of Compiegne; he then advanced south of Noyon, whence he writes.*]

The Germans are 15 kilometres from this place. We can hear the heavy guns which remind me of the long gone days of the Somme. We are not bombarded here, though not out of reach of long-range guns, but the Boches have had no time to put them in position. We are in a vaulted cellar which can defy anything. Plenty of bedding about the place. Some of the inhabitants of this place remained here, others have returned from the surrounding villages. How they hate the Boches! They wanted to lynch the prisoners brought in. We had to keep them back. Such hatred can be understood when one sees the vandalism of the Germans over square kilometres; very few trees standing, and the bark of these is peeled off. It will take twenty years to get fruit trees again. The castle was gutted. The church did not fare so badly. In a sap at X, I found remains of altar linen. The French cemetery was in a repulsive condition, but the German cemetery was in perfect order. They placed on the graves of their men wreaths taken from French graves! They must be utter strangers to any delicacy of feeling.

Notes by the Editor.

In connection with the statistics given on page 64, it may be suggestive to look over the following table of the percentage of passes in the examinations held under the New Regulations in the Arts courses and for the L. T. Degree, and also of the percentage of passes in all the University examinations each year.

There is a steady decline all round from 1914 to 1916. If it is to be accounted for at all, it must be by some *general* cause working mischief *generally* among students and doing most mischief among the younger men. What is that cause?

The results in B.A. Part II, are so unsteady that there must be some particular defect in the courses of study, or in the examinations, or in both.

The 92 % of passes in B.A. Hons. Preliminary, 1916, is the only item that might seem to disprove the contention that there has been some general cause of failure at work in the Presidency. But some of those who conducted the 1916 examination are aware of certain special circumstances which attended it. That 92 % should not prevent any one from noticing the steady fall in the number of passes in the Hons. Preliminary.

	1911	'12	'13	'14	'15	'16	'17	'18
Intermediate ..	41	44	33	39	28	26	..	..
B. A. Degree Part I.	..	..	68	63	60	46	..	..
,, ,, Part II.	..	..	70	50	74	63	..	..
B. A. Hns. Preliminary.	100	100	91	87	80	(92)	..	..
B.A. Hns. Final	..	..	..	93	86	85	..	..
L. T. ..	69	89	94	92	85	73	..	..
All the Examinations ..	55	55	46	46	43	41	..	..

We think that these very surprising tables are quite enough in the way of University comments for this issue of the Magazine. In our next we shall not fail to comment on the Report of the Royal Commission on University Education in London, unless something very interesting in connection with our own University should turn up for consideration.

... ...

The account of last year's work in the Union which is given under 'College Notes' is a very unsatisfactory piece of reading. The work done in College clubs, associations, and societies is usually an index of the value of the work done in the classes. If the rage is for lectures and addresses by persons not immediately connected with these institutions, it is an infallible sign that the College work all round is not up to the mark. In this College the associations have not worked well, and we have been informed that the associations in other large Colleges have not worked well, during the last two years. It is to be hoped that all students will observe that failure in the public examinations synchronizes with failure on the part of students to do their duty by the associations they join. Our 7 associated societies held only 18 Ordinary meetings in the year, and it is only Ordinary meetings that are worth counting. But 7 into 18 will not go very often. It is to be noticed that the Tamil Sangam, which *cæteris paribus*, ought to be the most flourishing Sangam in the College, was addressed three times by the same member. R. Ganesan II University Class deserves credit; not so the other members of the Tamil Sangam, or the members of any other of the College societies. Inaugural addresses and tamasha meetings are worse than harmful to College students when they equal or outnumber the ordinary meetings of the College societies; and associations, etc., conducted by students independently of their College, are simply mischievous and pernicious. We recommend to the study of Trichinopoly undergraduates a speech by the Rev. Mr. A. F. Gardiner in which he exposes very truly and clearly what associations among students ought to be. The speech is printed in the S. P. G. High School Magazine.

What is our old Union likely to be this year? We do not like to play the prophet; but reading the most obvious signs of the times, we suspect that the Union will completely collapse. If it does, the Editor of the Magazine will not lament, for no doubt some fine, spirited, young fellows are to be found among our undergraduates who will very soon set the ball rolling again in the right style. We hope they will come forward soon enough for us to have a glorious account of their doings in the next issue of the Magazine.

... ...

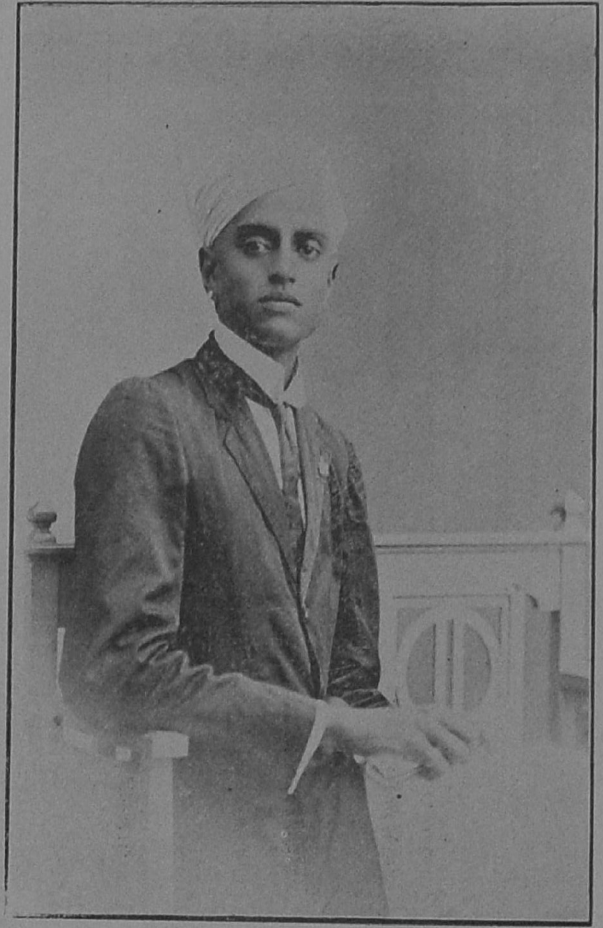
From A.B. to B.A. The trio began their A, B, C, in St. Joseph's school and went on steadily through all the classes to the Degree. Very naturally, the older members of the staff who knew the little tots in the old Papapapadhi (Preparatory) A. and B. and saw them growing up inch by inch, have a very soft place in their hearts for them all. To these three, the professors need not make fine speeches; we know each other too well for that. As, however, we have the good fortune to have their photos in the Magazine, we are glad to send them through our pages, not by any means a last good-bye, but the best of our good wishes on their new start in life. God speed you, old boys! GOOD LUCK!

... ...

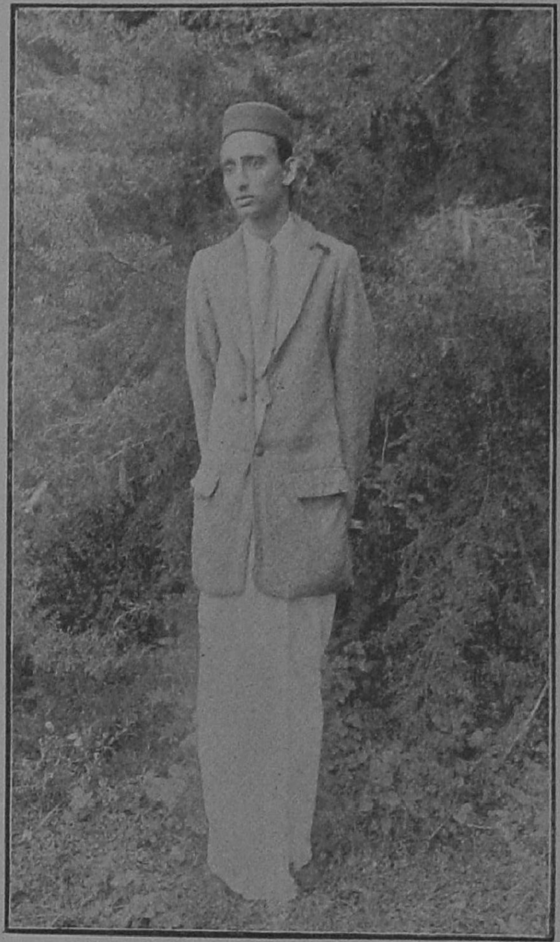
We hope that our 'Old Story' will be read by all our boys, IV Form and undergraduates. It will help to illustrate the letter by Anon. which closed an interesting discussion in the Magazine on Shakespeare's Great Omission, for it shows that, however pathetic a story of paternal or maternal love may be, it cannot be in the technical sense of the term, dramatic. We must, how-

From A, B to B.A.

P. C. Venkataraman, B.A., (17).



K. Ramaswami, B.A., (16).



T. R. Natarajan, B.A., (17).

ever, warn the uninitiated that they must not to-day in word or writing say that it is a good story, if their criticism is to fall into the ears or hands of any Englishman. Englishmen are under the sway of literary fashions, and the fashion of the day is to pooh-pooh sentiment. If you are asked your opinion of the story, say, " Pooh-pooh! All sentiment!" We had an article in the Magazine three years ago on Criticism exemplified by the critical remarks of five or six authors who had been asked by *The Dublin Review* to criticise their own chief work of that year. John Ayschough accounts for the popularity of *Gracechurch*, and, among other reasons for it, says 'that he gives his readers **pathos** which he and English readers like, in spite of the scathing criticisms written on Dicken's pathos.' So read the 'Old Story' and enjoy it, but when you speak of it, say, " Pooh-pooh! All sentiment!

... ...

Since no one has attempted the silhoutte of the circus elephant asked for in March, we shall not give the answer to the puzzle. Those who send us puzzles, riddles, etc., should always send us the answers with them. No one need investigate the reason why. It is not because we cannot guess some of them ourselves.

College Notes.

The Union

There was a great fall in the strength of the Union last year; 275 only against 316 of 1915-16. Attendance at the meetings was not satisfactory. Students were more interested in the numerous clubs and associations that sprung up in 1915 and 16 outside the College and of which the object seemed to be independence of College control.

The Rector's Gold Medal was competed for by 15 members of the Union. It was won by K. N. Ragagopalan of the III Honours Class. His Essay, '*Francis Thomson: Poet*', is given on pp. 54-60 of this issue. The next in merit were R. Rengaswami and K. S. Unni, both of III Honours Class. The Elocution contest held in connection with the Literary Society was very interesting, and proved that there is a fair amount of histrionic talent in the College Dept. The first prize was awarded to K. J. Kletus, II U.C., and the second prize to R. S. Srinivasan, III Honours Class.

The Union held 3 extraordinary meetings and 8 business meetings.

The 7 Associated Societies of which the Union is composed, held 40 meetings, which, being interpreted, means Managing meetings 9, Inaugural and Extraordinary meetings 13, and Ordinary meetings 18.

The usual periodicals and newspapers were subscribed for.

The 26th Annual Meeting was held on the 5th March 1917. M. R. Ry. G. A. Natesan, Editor of *The Indian Review*, was good enough to come from Madras to preside at the function, and Mr. H. S. L. Polak, so well-known for his great work in connection with the Indians in South Africa, addressed the meeting.

The cash balance to the credit of the Union on the 1st January 1917 was Rs. 137-9-2.

M. A. Sundram Aiyar was Secretary for the year, but neither he nor his predecessor in office in 1915-16, could even with the best endeavours, make the Union what it was three or four years ago.

From the 26th Annual Report of the Union.

Public Examinations 1917.

Government Examination for the S.S.L.C.

202 pupils wrote the S.S.L.C. Public Examination—189 a view to getting admission to the University Course, and 13 in order to secure a complete Secondary Certificate only. 98 out of 189 were declared eligible for the University Course.

UNIVERSITY EXAMINATIONS.

		No. sent up.	Passed. I	Passed. II	Passed. III	Recommended for Pass Degree.	Total.	Percentage.
B. A. (Hons.)	Br. I ...	8	4	2	...	1	6	75
	,, II-A ...	9	...	6	3	...	9	100
	,, V ...	18	...	4	10	4	14	77·7
B. A. (Hons.) Preliminary ...		44		35		...	35	79·5
B. A. Degree...	English ...	187	...	76	...	...	76	40·6
	Gr. (i) ...	27	...	14	...	...	14	51·8
	,, (ii-A) ..	31	3	20	...	...	23	74·2
	,, (ii-B) ...	8	...	4	...	...	4	50
	,, (v) ...	105	2	79	...	...	81	77·2
	,, (vi) ...	1	...	1	...	...	1	100
					Passed in Part I only.	Passed in Part II only.		
Intermediate ...	Gr. (i) ...	74	10	19	2	28	29	39·2
	,, (ii) ...	16	...	4	2	3	4	25
	,, (iii) ...	123	2	46	7	30	48	39·02

L. T. Courses.

An L. T. class attached to the College was opened on the 9th July. The first news of the event in June was rather a surprise to the public. The scheme had been under consideration for over a month, but obviously could not be spoken of before the formalities of sanction by the Educational Authorities had been completed.

On the 2nd May, in the course of conversation, the Principal was informed that with a view to meeting the growing demand for trained teachers, Government desired to attach training

classes to some private institutions. He was asked if he would be willing to open an L. T. class at St. Joseph's to be financed from Provincial Funds. On the Principal's promise of sympathetic consideration, the official proposal was made early in June, and accepted. But it was only after a visit of the Principal to Madras on 22nd June that things began to take shape.

It is obvious that on such short notice preparations were hardly complete on the 9th July. Nearly all the selected students, however, either were present on that date or had signified their intention of joining early.

The Principal of the College is in charge of the training section. He is assisted by a staff composed as follows:

Rev. F. J. Caius S.J., (Physiology and Hygiene).

Mr. P. T. Srinivasa Aiyangar, M.A., L.T., (Theory and Practice of Education).

Rev. H. J. Quinn S.J., (English).

Mr. P. A. Ganesa Aiyar B.A., L.T., (History).

,, K. Rangaswami Aiyangar B.A., L.T., (Geography).

,, K. Govindasariyar, (Drawing).

,, A. H. Mahadeva Aiyar, (Gymnastics).

We wish the new institution every success.

The Father Sewell Memorial Fund.

M. R. Ry. P. K. A. C. T. Veerapachettiar, Kottaiyur, (*Paid*) ... Rs. 100.

[The donation by Mr. P. K. A. C. T. Veerapachettiar is particularly deserving of notice. This gentleman does not seem to have been personally acquainted with Father Sewell, but the purposes of the Fund appealed to his practical benevolence towards the students of Trichinopoly. We are very happy to record our appreciation of this gentleman's interest in education.]

Books

received for review.

The Mysore University Magazine.

Pre-Mussalman India by M. S. Natesan, Teacher, Hindu Secondary School, Teppakulam, Trichinopoly.

(Our review is unfortunately crowded out this quarter.)

Exchanges.

The S. P. G. High School Magazine. Our Little Paper, St. Joseph's High School, Trevandrum, June 1917. The Loyola University Magazine, March 1917. The Children's Friend, St. Mary's Cuddalore. St. Mary's Magazine, Georgetown, First Term, 1917.

We fear the *Mongolia* still contains our English and American Exchanges. We trust the Editor of the Stonyhurst, of the Loyola, and of Lumina will still continue their favour to us.

Business Notes.

Subscriptions.—(i) Students, in the College Department, Re. 1 per annum; in the VI Form, As. 8 per annum: payable in two equal instalments to the College Writer, along with the second instalment of the tuition fee. (ii) All others, Rs. 1-8-0 per annum including postage. (iii) Single copies, As. 8.

Management.—Articles or communications of any kind for publication, to be addressed to the Editor of The Magazine, St. Joseph's College; *orders, remittances, and advertisements, to the Manager of The Magazine.*

Contributions.—The Magazine is devoted to Literature, Science, History, Philosophy Mental and Moral, and in general, to all that may be of use or interest to students, present and past. Special attention is given to moral subjects.

Contributions will be received and published, but (i) only under the sanction of the Editor, whose decision in the matter will be final, and (ii) on the distinct understanding that publication does not imply approval or responsibility. Manuscripts will not be returned.

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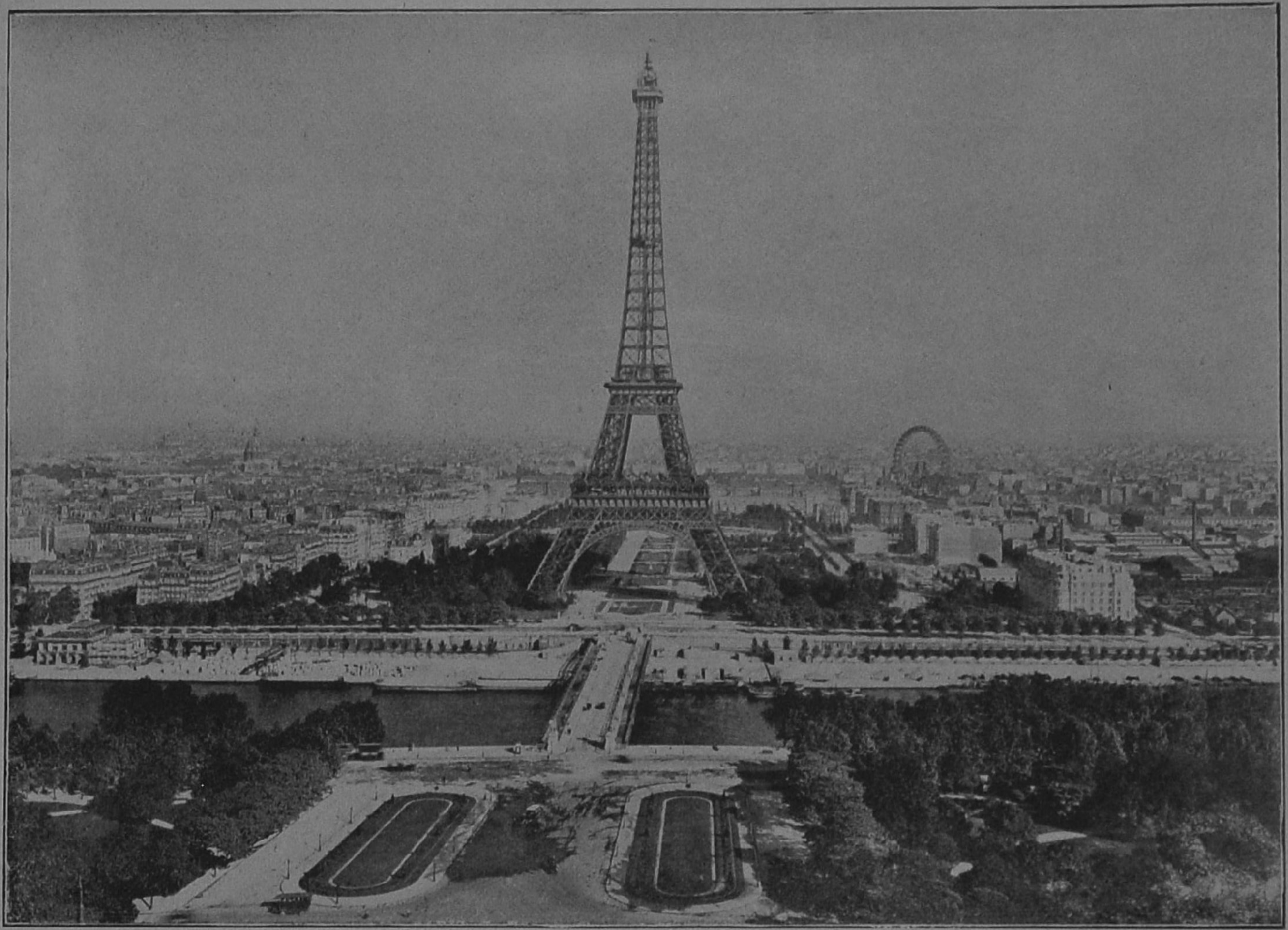

PARIS. The Park of the Champ de Mars. The Eiffel Tower.